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Teaching Critical Literacy Using Multimodal Texts to College Students in the Philippines

Margarita Felipe Fajardo
University of Wollongong

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**UNIVERSITY OF
WOLLONGONG**



Teaching Critical Literacy Using Multimodal Texts to College Students in the Philippines

A thesis submitted in fulfilment of the
requirement for the award of the degree

Doctor of Education

from the

University of Wollongong

by

Margarita Felipe Fajardo
Master of Arts in Literature (English)

School of Education
2016

Certification

I, Margarita Felipe Fajardo, declare that this thesis, submitted in fulfilment of the requirements for the award of Doctor of Education, in the School of Education, University of Wollongong, is wholly my own work, unless otherwise referenced or acknowledged. The document has not been submitted for qualifications at any other academic institution.

Margarita Felipe Fajardo

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Abstract

Critical literacy focuses on the connection between literacy and power (Lankshear & McLaren, 1993a). It examines how literacy practices are inextricably connected to social, political and economic contexts. Critical literacy has been studied extensively for four decades in varied contexts of schooling, vocational education, higher education and adult education. Most of these studies have been in English-speaking countries (Lankshear & McLaren, 1993b; Pandya & Avila, 2014; Simpson & Comber, 2001). In the Philippines, however, critical literacy as a pedagogical practice has not been widely explored. As such, this inquiry aims to contribute to the growth of literature on critical literacy studies in the Philippines.

This purpose of this inquiry is to investigate the influences that shape college teachers' beliefs and practices about teaching literacy at a university in the Philippines using the lens of Janks' (2010) critical literacy synthesis model. Specifically, this inquiry seeks to examine three college teachers' initial understandings of critical literacy, their engagement with professional learning opportunities designed to support their understanding and teaching of critical literacy, and the enablers and inhibitors they experience in the process. Three teachers from a private university in the Philippines consented to participate in this inquiry. Over one semester, the teachers engaged in professional learning workshops on critical literacy, implemented personally-designed critical literacy modules, and participated in action learning meetings (Aubusson, Ewing, & Hoban, 2009). A combination of inductive, deductive and cross-comparative qualitative data analysis (Lincoln & Guba, 1985) were used to interpret the findings of this inquiry.

The findings indicate that action learning is a viable means of professional learning for teachers. Action learning helped teachers enhance their pedagogical knowledge of critical literacy, share their reflections on its possibilities and challenges, develop a metalanguage to interpret visual texts, and enact micro-transformations in their beliefs and practices regarding teaching literacy. On the other hand, a lack of extended time for professional learning, the absence of a sustained focus on ideology

critique, and limited guidance on designing critical literacy modules may have restricted teachers' understandings of the nuances of critical literacy.

Nevertheless, data from classroom observations indicated that the professional learning workshops attended by these teachers supported them to negotiate the practice of critical literacy principles despite the contextual realities of their classes and of Luzviminda University. Some enablers for critical literacy that these teachers experienced included: selecting texts that opened discussions about inequitable relations, providing access to powerful genres, acknowledging students' cultural capital, and allowing students to design alternative discourses. On the other hand, some inhibitors of the teaching critical literacy for these teachers included: regulating students' responses, guiding students' interpretations, valuing conventional literacy practices, and making assumptions about the applicability of critical literacy.

The inquiry suggests that teachers' beliefs and practices about teaching critical literacy are not always a matter of choice or will, but are sometimes an implicit or necessary response to institutional and cultural norms and values. The inquiry concludes with recommendations for future critical literacy education in the Philippines in terms of theory, practice, methodology and policy.

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CHAPTER 1

Introduction

While literacy teaching in the Philippines continues to draw predominantly on psycholinguistic instruction, the need to develop critical literacy skills has become increasingly important. Critical literacy encourages the reader to examine and respond to the social, cultural and political interests integral to any text. Through this process, one develops deeper understandings about how authors position readers to accept certain views in preference to others. The reader is thereby empowered to consider and create new texts that convey alternative perspectives, and focus on improving the ways people understand and relate to one another. This inquiry focused on three college teachers' initial understanding of critical literacy, the ways they engaged with professional learning opportunities designed to support their understanding and teaching of critical literacy, and the enablers and constraints in their subsequent inclusion of critical literacy skills in the courses they taught.

Purpose of the Inquiry

The purpose of this qualitative multiple case inquiry was to investigate, using a critical literacy perspective the influences that shaped three college teachers' beliefs and practices when teaching critical literacy at a university in the Philippines using the lens of a critical perspective. In fulfilling this purpose, the inquiry set out to:

- Engage the teachers in professional training in the teaching and learning of critical literacy
- Explore the varied and changing perspectives of the teachers with regard to critical literacy
- Describe and examine the classroom dynamics of how teachers and students negotiate the teaching and learning processes in the light of the principles of critical literacy.

The inquiry addressed the following questions:

1. How can professional learning with a critical literacy focus support teachers' literacy teaching?
2. What understandings do college teachers have about the teaching and learning of critical literacy?
3. What enablers and inhibitors do teachers experience in implementing critical literacy in their classes?

This introductory chapter opens with a description of the literacy situation in the Philippines to contextualise the need for such an inquiry. It then discusses changing perspectives on literacy, and highlights the principles of critical literacy and multiliteracies as they are defined in pedagogical contexts. The chapter concludes by defining important terms used in this study and discusses the significance of this inquiry both for the researcher and the various stakeholders in literacy pedagogy.

Education in the Philippines

Literacy in the Philippines can be better understood with greater knowledge of the country's colonial past. This discussion begins by tracing briefly how the Republic of the Philippines came to be as an independent nation.

The Philippines is composed of 7,107 islands. Luzon, Visayas and Mindanao are the biggest island groups. The first settlers in the Philippines were the aboriginal Negritos, believed to have migrated through land bridges some 30,000 years ago, followed by the Indonesians and Malays. In the ninth century AD Chinese traders settled in the land. In the 14th century, Arabs came and introduced Islam in the southern part of the country. The Malays, however, were the dominant group until the Spanish arrived in 1521. The Spanish conquerors, led by Ferdinand Magellan, claimed the land for Spain and named it after the reigning king of Spain at that time, King Philip II, touted as the 'most catholic king' (Lewis 2004). King Philip II directed the promotion of Roman Catholicism in the land. The Spanish regime lasted for more than 300 years. In 1898, Spain ceded the Philippines to United States of America, whose regime lasted for 48 years. After the brief Japanese rule during World War II, Americans regained control of the Philippines and prepared it for its transition to an independent republic in 1946 (Corpuz, Mellejor, & Dela Cruz, 2012; Zaide & Zaide, 2002).

Language policies, views and practices

During the Spanish regime in the Philippines, Spanish was the official language used for instruction but only the elite received a Spanish education. The Americans, however, implemented a free public education system for all and imposed English as a medium of instruction in schools to serve as a unifying language (Vizconde, 2006), cited to be more than 170 (Nolasco, 2008). During the latter part of the American colonial period, the lingua franca in Manila, Tagalog (later renamed to 'Pilipino' and more recently 'Filipino'), was declared as the national language. However, the use of English in educational institutions prevailed (Gonzales, 1998). In 1974 the government mandated a Bilingual Policy in Education which directed the use of English in the teaching of mathematics, science and English, and the use of Filipino for all other subjects (Vizconde, 2006).

After the People Power revolution in 1986 that restored democracy in the country, a new Philippine constitution was drafted. The language policy in the 1987 constitution states that unless otherwise stated by law, the official languages will continue to be Filipino and English but that local languages can be used as 'auxiliary' languages for instruction (Gonzales, 1998). However, research undertaken on the implementation of the Filipino/English bilingual policy in schools (e.g. Gonzales, 1996; Young, 2002) revealed that instead of local languages functioning as auxiliary mediums, they became the primary mediums of instruction in the primary grades. When neither teacher nor students were proficient in either Filipino or English, the vernacular was used first to teach new content, with English or Filipino being used later to reinforce students' comprehension. In Filipino-speaking areas, and in the upper grade levels in schools, code-switching between Filipino and English became the norm (Gonzales, 1996).

The bilingual policy has not been fully implemented in schools, and learning is not facilitated by such a policy. Consequently, literacy advocates and lawmakers have pushed for the use of students' mother tongues in the teaching of all subjects from grades one to three in primary school. The use of local languages for instruction is not new since it has been used in non-formal, indigenous and minority communities.

However, a mother tongue-based multilingual education in formal schools was perceived to be a more effective tool for learning complex knowledge and skills. It is also believed that adding the vernacular to the language repertoire of students will be advantageous as a means for communication and the expression of cultural identities (Comamas, 2011; Dekker & Young, 2005; Tupas, 2011). This approach was turned into government policy in 2009 by the Department of Education in the Philippines, and it became known as Mother-Tongue Based Multilingual Education (Department of Education Philippines, 2009).

Teachers seem to hold competing views on the value of using Filipino, English and Philippine English (the English dialect unique to Filipinos) in secondary or tertiary levels where these languages are often used interchangeably. Some teachers value English so highly that they impose a ‘speak-English-only’ rule in their classrooms and require students to pay one peso for each utterance of a non-English word. One teacher reported that such a campaign failed miserably in her case, not because she was unable to collect a single peso, but because students chose to keep their mouths shut in the classroom (Pefianco Martin, 2012). Other teachers reported that although they themselves used Philippine English, they still preferred to teach American English to their students, on the basis that the latter is internationally accepted, understood and preferred by companies that have links to the United States. Moreover, the teachers also acknowledged that American English had a much higher status than Philippine English (Pefianco Martin, 2014).

In the light of such language policies and views, language practices in Filipino schools can be summed up as follows (Gonzales, 1998):

- In the elementary years, students use Filipino, English and the vernacular in their classes, with the latter not formally taught but acting as support languages.
- As students climb the educational ladder, the vernacular is used less.
- Most Filipinos finish tertiary education more proficient in English than in Filipino because more subjects at the secondary and tertiary levels are taught in English.

- Filipinos use the vernacular at home and in their neighbourhoods. They code-switch between Filipino and English during informal conversations in educational institutions, and use English for academic discourse at the higher levels.

Debates in the Philippine Congress continue about which language to endorse as the main medium of instruction in schools. Some favour English based on the premise that mastery of this international lingua franca is attained through exposure at an early age. Others push for the use of Filipino as a unifying language and means of promoting nationalism, while others believe that the use of children's mother tongues in schools is the best option for literacy and education in a multilingual society like the Philippines (Nolasco, 2008).

Overall, the early exposure to both Filipino and English has provided Filipinos with opportunities to participate in the global marketplace (Pefianco Martin, 2012). However, the government's ambivalence, and the fact that it has changed its language policy to align with changing political and socio-economic stances, have prevented Filipinos from being balanced multilinguals who are proficient in regional, national and international languages (Gonzales, 1996, 1998).

Philippine education structure

The present Philippine educational system consists of both formal and non-formal education. In formal education, the Philippines has one of the shortest basic educational systems in the world, with only 10 years of pre-university schooling compared with 11 to 13 years in other countries. In the present system, a child undergoes optional pre-school from the ages of three to five and enrolls in a compulsory basic education at the age of six or seven to complete a six-year elementary (grade school) and a four-year secondary (high school) education. After graduating from high school at age 15 or 16, the student can opt to continue a tertiary education by enrolling in short-term courses through the Ladderised Technical and Vocational Skills Program or in college (in the Philippines, the term 'college' is sometimes used interchangeably with 'university') undergraduate programs, which take a minimum of four years (UNESCO, n.d.-b).

The non-formal education sector, on the other hand, targets out-of-school youths and adults who are unable to access the formal school system but who wish to gain an education at their own pace. They enrol in Alternative Learning Systems established in their respective communities and are categorised as Basic Level (elementary), Continuing Education (secondary) or Lifelong (post-secondary) learners. A certificate for completion of the Basic Literacy Program is given to students as a counterpart of the diplomas given to graduates of the formal secondary education system (UNESCO, n.d.-b). Students who complete non-formal schooling through the Alternative Learning Systems are able to gain admission to college by passing competency-based evaluations administered by their chosen higher education institutions (Ricafort, 2009).

Once admitted to college, a student completes a minimum of 86 units (3 units per subject), 36 of which are allocated for general education courses (Commission on Higher Education, 2011). These general education subjects comprise language, literature, mathematics, natural sciences, humanities, social sciences and Philippine history courses, and are usually taken by the students in their first two years in college (Rosero, 2012).

Evaluation of the Philippine educational system, however, showed that generally the quality of education across all levels is deficient and this leads to unemployment of graduates due to skills-labour mismatches (Maca & Morris, 2012; Symaco, 2013; UNESCO, n.d.-b). To prevent this trend from continuing, the present administration under President Benigno Aquino III is preparing the country for a transition from a ten-year basic education to K-12 education system. The Enhanced Basic Education Act of 2013 requires children aged five to attend kindergarten to better prepare them for their six years of elementary schooling. They then proceed to a secondary education system which has two phases: four years in junior high school and an additional two years in senior high school. The present government argues that the increase in the number of years in basic education will give the Filipino students time to master concepts and skills and keep them on par with their international counterparts (Presidential Communications Development & Strategic Planning

Office, 2012). The curriculum for senior high school is designed so that students are able to choose one of three career tracks: academic, technical/vocational and sports/arts. This major educational reform is due to be implemented in the school year 2016-2017. It is the government's way of equipping Filipinos with skills by ensuring relevant, integrated and sustained learning across levels and subjects in preparation for gainful employment and entrepreneurship (Presidential Communications Development & Strategic Planning Office, 2012).

Education sectors in the country, however, argue that increasing the number of years of basic education may help but is not sufficient to improve the quality of education in the country unless perennial educational problems are addressed, such as shortages of teachers and books, overcrowded classrooms, poor assessment of learning outcomes, low-quality text books, high drop-out rates and inadequate teaching methods (de Guzman, 2007; Rubdy, Tupas, Villareal, David, & Dumanig, 2012; UNESCO, n.d.-b). Generally, the new K-12 basic education curriculum seems promising but whether it fulfils its goals is yet to be determined.

Literacy focus adopted within the Philippines

Over the years, different versions of the English secondary education curriculum have advocated different literacy teaching approaches. The 1972 English curriculum, for instance, focused on learning English through the memorisation of grammar rules and highly structured sentence drills. The 1988 New Secondary English Curriculum incorporated second-language learning theories in teaching listening, speaking, reading and writing skills. Years later, to adapt to the changing needs of the Filipino learners, the 2002 Revised Basic Education Curriculum stressed the importance of English as an international lingua franca and emphasised contextualised, interactive and integrated English lessons (Vizconde, 2006). In the 2010 Secondary Education Curriculum, the focus was on developing a functionally literate individual. This goal is in keeping with the overall aim of the Philippines for a more functionally literate populace by 2015 as reported to UNESCO (n.d.-b). In this document, a functionally literate individual is expected to demonstrate the following skills:

ability to express clearly one's ideas and feelings orally, in writing and non-verbally; ability to learn on his own; ability to read, comprehend and respond in turn to ideas presented; ability to write clearly one's ideas and feelings, and the ability to assess, process and utilise available basic and multimedia information. (Bureau of Secondary Education Curriculum Development Division, 2010, p. 9)

The latest 2013 Curriculum Guide for English (Department of Education Philippines, 2013) to be used in implementing the K-12 education system states that the ultimate goal of the Language Arts curriculum is the development of Filipino students' competence in communication and multi-literacy practices, where 'multi-literacy practices' is defined as being able to listen to, speak, read, write and view traditional school texts and popular culture texts. One of its emphases is on 'making meaning through language' (Department of Education Philippines, 2013, p. 10).

Although these curriculum guides aim to develop critical learners (Bureau of Secondary Education Curriculum Development Division, 2010; Department of Education Philippines, 2013), the process of how this could be achieved may need to be explicitly articulated in the suggested classroom tasks. For example, overall the Department of Education's (2005) evaluation of teachers' implementation of the 2002 curriculum cited that instruction of teachers is predominantly 'authoritative', 'prescriptive' and 'directive' (p. 2) which may be inconsistent with the goal of developing critical, independent learners.

Research focused on teachers' implementation of these changing curricula reveals the same pattern of constraints to their successful implementation including:

- Teachers not having enough understanding of the pedagogical concepts to follow the prescribed curriculum (Zeegers, 2012)
- Overload of topics, lack of professional support and teaching resources to cope with demands of new curriculum, and a lack of collaboration between language and content-subject teachers (Vizconde, 2006)
- Mismatches between the prescribed curriculum approach and classroom realities experienced by teachers (Waters & Vilches, 2008)

In the light of such evaluations, effective teacher learning experiences that seek to understand teachers' professional orientations are needed to enhance teaching and learning.

Professional learning of teachers

Studying for a teaching degree is a viable option for many students in the Philippines. First of all, an education degree is more affordable than many other degrees. Most institutions offer a teaching education program, which makes it highly accessible to students across the country. Moreover, students find it easy to gain entry to these programs as they are mostly non-quota degrees and have no strict admission requirements. Education degrees also have high completion and employment rates since the country is always in need of basic education teachers due to high enrolments in public schools (Agarao-Fernandez & De Guzman, 2005).

Gaining employment may be easy but the working conditions for teachers can be challenging. Those who are hired earn low salaries and work beyond the 40 hours per week required by the Civil Service Commission. Each week, the average teacher spends 20 hours in actual classroom teaching, 15 hours on lesson planning, grading, and preparation of instructional materials and ten hours on other assignments (e.g., attending staff meetings, assisting in the electoral process). The low pay rates of teachers are entrenched by the wage system in the Philippines where employees receive a fixed monthly salary regardless of the number of hours they work. Library resources are scarce and are not accessible to 85% of elementary and secondary schools. Most teachers do not know how to utilise technology in the classroom since most teaching degrees do not address issues of technology. Many basic education teachers may be interested in attending seminars or training for professional growth, but some have to pay for these themselves, and so most teachers end up not participating in professional development (Agarao-Fernandez & De Guzman, 2005). Because of the heavy workload and the scarcity of academic resources, teachers are reluctant to spend additional time conducting research, even though this is considered a vital way to scientifically address educational issues and formulate rational policies and evidence-based reforms (Agarao-Fernandez & De Guzman, 2005; Nolasco, 2000).

One way to help strengthen classroom research and teacher performance is to engage teachers in professional learning. In the Philippines, common professional learning activities for teachers include: attending training and workshops organised by universities and professional organisations, participating in professional mentoring, where teachers seek help from university professors for new teaching methodologies, and training of teacher trainers (Orleans, 2007). Cascade training seems to be the most common type of professional learning reported. This involves selected administrators or head teachers from schools being trained by foreign or local consultants. They are then expected to share their training with colleagues who in turn are expected to do the same down the line (Wedell, 2005). Examples of this cascade model of training in the Philippines include the Third Elementary Education Project (Yamauchi & Liu, 2012), the Philippine-Australia Project in Basic Education (Beasley & Butler, 2002) and AusAid's Basic Education Assistance for Mindanao Project (Zeegers, 2012). These large-scale, longitudinal projects have provided direct training to first-level trainers to improve the quality of teaching and learning, especially in socially depressed areas in the Philippines. When recipients pass on the knowledge and skills obtained in training to their colleagues, it is hoped that the desired changes in perspective and behaviour will lead to better student outcomes. The engagement of teachers in these training programs has reportedly resulted in positive outcomes such as gains in students' national achievement test scores (Yamauchi & Liu, 2012), new perspectives for learning and teaching, the development of teacher-created materials (Beasley & Butler, 2002) and an increased capacity of teachers to evaluate and redesign their own syllabus and teaching practices (Zeegers, 2012).

While many teachers and students have benefited from the cascade model of teacher training, some studies indicate that this form of professional learning seems to focus on the transmission of information from external authorities. Cascade training provides teachers with limited opportunities to discuss obstacles to the implementation of the teaching practices it models. These obstacles include large class sizes, teachers' workloads and the incompatibility of the approach with the assessment demands of institutions (Waters & Vilches, 2008; Wedell, 2005). Moreover, aside from such training being costly and requiring teachers to be away

from their classes (San Antonio, Morales, & Moral, 2011), the cascade model of teacher-training may not be effective because of the likelihood of a dilution effect happening as the training is passed on (Hayes, 2000). The action learning model used in this inquiry (see further discussion in the methodology chapter) may be a viable alternative form of professional learning for Filipino teachers.

It is hoped that the previous description of the Philippines' historical background and literacy situation, and the discussion of the contextual realities in the Philippines, will shed light on the rationale for the beliefs, approaches and practices of the three teachers described later in the thesis.

Theoretical Perspectives on Literacy

The changing landscape of literacy teaching has been influenced over many years by various theoretical perspectives and movements. Prior to the 1960s, the prevailing definition of literacy was the ability to read and write (Lankshear & Knobel, 2006; Snyder, 2008). This definition is strongly influenced by the psycholinguistic perspective, which assumes that the ability to read is a cognitive and linguistic process. A psycholinguistic approach to literacy emphasises the teaching of skills that enable one to decode the writing system of a given language and translate it into comprehensible linguistic forms. This approach emphasises the teaching of phonology, word identification, sentence parsing, reading comprehension and structure building (Perfetti, van Dyke, & Hart, 2001).

In the mid-1960s, literacy came to be viewed in a different light following the UNESCO (1965) conference report in Tehran about the lack of literacy among a large percentage of adults and out-of-school children in developing countries. Literacy educators during this time became concerned that teachers may be focusing too much on the learners' acquisition of reading and writing skills per se, without regard for the purposes of these skills outside the classroom. This led UNESCO to view teaching literacy as a functional skill, and led to the approach called functional literacy (Comings, 2011). The Tehran Conference Report of 1965 (UNESCO, 1965) defines 'functional literacy' as the process of learning how to read and write, not as an end in itself, but as a way of preparing workers to fulfil their social, civic and

economic roles. Educational theorists and practitioners who advocate for this approach (Graff, 1987) focus on teaching literacy skills for practical purposes such as being able to read signs, advertisements, newspaper headlines and manual instructions, and to write shopping lists or fill out job application forms (Cadiero-Kaplan & Smith, 2002). This functional approach to literacy was deemed appropriate to cope with the rising unemployment in an era of post-industrial economic development (Verhoeven, 1994).

Autonomous / Ideological Models of Literacy

Both the psycholinguistic and functional approaches to literacy belong to what Street (1995) labels as ‘autonomous’ models of literacy. Street uses the term ‘autonomous’ because advocates of these approaches assume that learning how to read and write will, by itself – autonomously – bring learners cognitive and social advantages (UNESCO n.d-a). UNESCO (n.d.-a) seems to support this view of literacy by indicating that:

Literacy is a human right and the basis for lifelong learning. It empowers individuals, families and communities and improves their quality of life ... [A]cquisition of basic literacy skills and the advancement and application of such skills throughout life is crucial. (p. 1)

However, the autonomous models of literacy regard it as an individual, cognitive skill de-contextualised from the historical, cultural and social forces that shape the reading and writing processes (Street, 1984, 2003). Reading tasks that come from autonomous models include identifying the grammatical functions of words in a sentence, reading aloud for fluency in the imposed standard language, reading passages for comprehension of an author’s intended meaning, and reading classic literary texts as models of cultural values (Kalantzis & Cope, 2012). Writing tasks based on the autonomous perspective include students filling in templates or copying models of academic rhetorical forms (Paltridge, Harbon, Hirsch, Shen, Stevenson, Phakiti, & Woodrow, 2009). Autonomous models do not consider the influence of cultural identities in shaping literacy practices (Gee, 1991).

In the 1980s literacy theorists, predominantly from developed, English speaking countries, began to advocate for a sociocultural approach to literacy (Lankshear & Knobel, 2006). A sociocultural perspective views literacy not as a set of universal psycholinguistic skills to be acquired, but as a social practice grounded in specific contexts and inextricably connected with the cultural and power structures in society (Street, 1984). Street labels sociocultural approaches to literacy as embodying an ‘ideological’ viewpoint. For example, ‘autonomous’ models of literacy view learning to read and write as the panacea to social and economic advancement but ‘ideological’ models consider the social conditions that bring about illiteracy in the first place (Street, 2003). According to Street (2003), the forms of literacy that predominate in a culture are dictated by that society’s conceptions of knowledge, identity and being. Literacy practices, therefore, vary between cultures. Gee (1991) supports this view, saying that the literacy practices of people are implicitly dictated by the conventions adhered to by the socially meaningful groups to which they belong. This makes literacy ideological because it involves a struggle between competing groups over which literacy practices are valued and allowed to prevail.

Four Resources Model

In Australia, for example, Luke and Freebody (1999) conceptualised the Four Resources Model to identify the repertoire of literacy practices individuals require. This model encompasses both autonomous and ideological models of literacy. According to Luke and Freebody, effective literacy activity takes place when learners perform the following functions:

1. Break the code of texts – examine and use the elements that make up words, paragraphs, and genres of written texts.
2. Participate in the meanings of texts – comprehend and compose texts that align with the literacy conventions of relevant affiliations, communities and cultures.
3. Use texts functionally – use written or spoken texts appropriately, considering their social and cultural functions
4. Critically analyse and transform texts – recognise that texts are not neutral, and that authors attempt to influence readers to adopt a particular perspective

and silence alternative viewpoints, and that texts can be redesigned to portray representations of many realities.

Together with Luke and Freebody (1999) advocates of the ideological models of literacy (e.g. Benesch, 2001; Canagarajah, 2005; Gee, 1990; Heath, 1983; Janks, 2010; Luke, Comber, & O'Brien, 1994; Wallace, 2003) argue for the importance of the fourth role – that of being more aware of the political interests at work in literacy practices. While it is important that learners know and apply the technical aspects of reading and writing, they must also recognise that issues and problems in literacy arise due to the competing interests of groups engaged in different literacy practices (Street, 1995).

In classrooms, ideological models of literacy are applied in various ways, such as critical language awareness, a linguistic tool that guides learners to understand how language reveals authors' implicit assumptions that go unquestioned in a particular culture (Fairclough, 1992); critical reading where readers analyse how their personal perspectives and cultural identities affect their interpretations of texts (Wallace, 2003), or critical writing, which determines the appropriateness of conventional composition structures for particular sociocultural settings or dispositions (Benesch, 2001; Bhatia, 1993; Canagarajah, 1997). Critical language awareness, critical reading, and critical writing are examples of pedagogical concepts that are associated with the ideological models of literacy and are practised as part of critical literacy.

Critical literacy

Critical literacy is anchored in the ideological view of literacy which focuses on the connection between literacy and power (Lankshear & McLaren, 1993a). Critical literacy theorists do not regard reading and writing as autonomous, technical, neutral and universal skills (Searle, 1993), but as 'the process of becoming conscious of one's experience as historically constructed within specific power relations' (Anderson & Irvine, 1993, p. 82). Critical literacy pedagogy aims to equip learners, not just with cognitive and functional skills, but also with the tools to critique the social inequalities and injustices inherent in the students' varied contexts, and it invites them to take action against these inequalities (Kretovics, 1985; Shor, 1999).

It is useful to differentiate ‘critical literacy’ from ‘critical thinking’, which is a part of critical literacy. Critical thinking requires an understanding of authors’ intentions and scrutiny of the validity of their claims through logical reasoning (Temple, 2005). Critical literacy, on the other hand, goes beyond an analysis of authors’ intentions to examine ideological representations in texts. It asks questions such as: Whose representations and ideologies are dominant in a given time and culture? How are dominant assumptions perpetuated? Who benefits and who is marginalised in the perpetuation of these assumptions? How can inequitable representations be reconstructed? (Cervetti, Pardales, & Damico, 2001).

The roots of critical literacy may be traced to Paulo Friere (1972), who gave literacy a socio-political dimension. Through a problem-posing pedagogy, Freire taught Brazilian and Chilean peasants how to read by introducing them to vocabularies that were meaningful to their daily experiences. Using words as a stimulus, Freire engaged them in a critical reflection of the oppressive realities around them, and the ways they could free themselves from this oppression, and transform their worlds. Freire found that peasants were able to retain these words in their vocabularies after they had been led to a critical consciousness of their situations. For Freire (1991) reading and writing skills are facilitated by an exploration of the causes and effects of learners’ lived realities, and they are potential tools for social transformation. Such a socio-political perspective on literacy led to the critical literacy movement which has since become a major theoretical, ideological and pedagogical construct (Cadeiro-Kaplan & Smith, 2002; Wolfe, 2010a). It appears from research, however, that this movement follows neither a unified theoretical perspective nor a unified pedagogical approach (Behrman, 2006; Pandya & Avila, 2014). Instead, as a theory, critical literacy is commonly associated with two major branches of inquiry: critical text analysis and critical pedagogy (Luke, 2011).

Critical text analysis

The critical text analysis model, predominantly used in Australia, draws inspiration from poststructuralist and postmodern theories (Luke, 2012; Morgan, 1997). A poststructuralist approach to text analysis decentres the author as the source of a text’s unified meaning. Poststructuralists believe that meanings in texts are

historically and culturally produced. As such, meanings should not be considered as inherent in texts but as ever changing, and dependent on the sociocultural contexts of both authors and readers. The disunities and multiplicities of meanings in texts are further highlighted by postmodernism, whose philosophy centres on resisting the conventions of established discourses. A postmodernist approach to text analysis attends to the text's form or style, and the fragmentation, eclecticism, randomness and pastiche contained therein (Sarup, 1993). These theories regard texts, not as having fixed or specific meanings created by their authors, but as having meanings that are multiple, changing, contradictory, and influenced by other texts (Bull & Anstey, 2005).

Critical text analysis also assumes that no text is neutral and that therefore, texts are always informed by authorial bias (Jewett, 2007). The aim of critical text analysis is to equip individuals with a heightened awareness of how semiotic elements in texts reveal messages that impose authors' ideologies, and which create and maintain social hierarchies, or marginalise certain groups (Lankshear, 1994). Common pedagogical practices of critical text analysis include analysing authors' intentions and ideologies as perceived by the audience, reconstructing or challenging them, and exploring multiple perspectives.

Analysis of authors' intentions and ideologies as perceived by a reader

A key feature of critical literacy is the examination of the politics behind the creation of texts. This can be examined by considering what the writer's purpose may be, the assumptions and factors shaping an author's points of view (Cervetti et al., 2001), and the possible economic, political and social interests that a writer purportedly upholds (Shor, 1999). In critical literacy, readers examine the beliefs an author held at the time the text was created are evident in a text (Beck, 2005), and how readers may be manipulated or positioned to align themselves with these beliefs through language, images, layout and other textual features contained therein (Alford, 2001). In this process, dominant patterns of power and authority are exposed that may otherwise have gone unnoticed and may have been passively accepted if the texts had been taken at face value (Burnett & Merchant, 2011).

Challenging and reconstructing ideologies and representations

Critical literacy encourages students to challenge what Bourke (2008) terms the ‘rule of text: the perception that a text is authoritative and final, and an underlying belief that suppresses the reader’s license to challenge, question, deconstruct or rewrite the assumptions, beliefs, ideologies, concepts embedded, implicitly or not, within the perspective of the text’ (p. 309). Critical literacy educators provide students with the opportunity to question, resist and reconstruct textual representations that do not correspond to their own identities (Bean & Moni, 2003; Gainer, 2010; McDaniel, 2004; Vasquez, Muise, Adamson, Hefferman, Chiola-Nakai, & Shear, 2003).

Exploring multiple perspectives

Critical literacy involves the exploration of multiple perspectives. This consideration of a range of perspectives on a topic has been applied in the classroom using different approaches, such as reading different versions of the same topic (Ciardiello, 2004; Haydey, Kostiuk, & Phillips, 2007), reading a story that reveals varying points of view (Clarke & Whitney, 2009), discussing the perspectives of people with different cultural backgrounds (Iyer, 2007), or identifying the dominant and silenced voices in a text (Lewison, Flint, & van Sluys, 2002; McDaniel, 2004). Openness to varied viewpoints may lead to an awareness of how powerful and dominant perspectives can silence and limit other ways of thinking (Clarke & Whitney, 2009). Listening to different perspectives does not necessarily mean changing or denying one’s stance on an issue (Alford, 2001) but rather leads to an awareness that ‘truth’ is really a partial and limited perspective (Robinson, 2011), and that no single version of an event tells the entire story (Ciardiello, 2004). By engaging students in activities such as debates, rewriting texts from another perspective (Haydey et al., 2007), role-plays, think-alouds, juxtaposing texts of varying viewpoints on the same topic, or raising critical questions, teachers guide learners to realise that that multiple readings of the same text are possible. Moreover, texts and readings are constructed from different positions serving particular interests. Thus, identifying the strategies used by authors to construct people or events, and exploring the reasons behind these representations, are worthwhile classroom activities that help learners become critical readers (Woolridge, 2001).

Critical pedagogy

While critical text analysis mainly uses printed or digital texts as a means for ideological work, the critical pedagogy model, on the other hand, focuses on institutional policies and cultural/community practices as objects of critical analysis. The critical pedagogy model is used predominantly in North and Latin America (Edelsky & Cherland, 2006; Luke, 2012) and is influenced by various theories such as Latin American philosophies of liberation, the sociology of knowledge, the Frankfurt school of critical social theory, and neo-Marxist cultural criticism (Luke & Woods, 2009; McLaren, 1997). These critical theories share a common thread: they all resist oppressive features of society that prevent an individual from living in freedom and realising his / her full potential. Their aim is to initiate social change by identifying and accepting the interests of all stakeholders and not just those of the powerful few. To achieve this aim, critical theorists focus on the critique of ideologies to identify vested interests in cultural beliefs or practices and to problematise accepted or unrecognised forms of oppression (Dant, 2003). According to Geuss (1981), 'critical theories aim at emancipation and enlightenment, at making agents aware of hidden coercion, thereby freeing them from that coercion and putting them in a position to determine where their true interests lie' (p. 55).

Generally, critical pedagogy aims to expose and resist oppressive forms of power operating within the school system and in the community expressed in issues such as sexism, patriarchy, elitism and racism. It examines the political, economic and social conditions that bring about the privileging of one discourse over others (Kincheloe, 2004). It provides opportunities for learners to participate in the design and implementation of educational policies and systems (Akbari, 2008), or for marginalised students to describe their struggles (Luke, 2012). The ultimate aim is to develop, through education, a critical consciousness of the individual's, the institution's, and the community's responsibility for social change (Giroux, 2007).

In the classroom, critical pedagogy is manifested concretely through discussing controversial issues, critiquing institutional policies and practices, and taking social action.

Discussing controversial issues

Oxfam Development Education (2006) defines ‘controversial issues’ as those that ‘have a political, social or personal impact, and arouse feeling and/or deal with questions of value or belief’ (p. 2). Through a discussion of socio-political issues, educators help students to ‘[see] themselves within the larger historical, political, cultural, economic structures where student voices exist’ (Cadeiro-Kaplan & Smith, 2002, p. 379). Students’ interests are thus sparked because the issues are relevant to their lives (Pescatore, 2007). Moreover, discussing complex issues gives students the opportunity to clarify their emotions and values, and to develop the skills of information processing, reasoning, enquiry, creative thinking and evaluation (Oxfam 2006). When students are led to discuss the problems in their own societies, they are able to think of alternative ways to bring about change where change is most needed (Akbari, 2008).

Critiquing institutional policies and practices

Part of critical literacy is looking at how pedagogical practices can perpetuate dominant ideologies. This may be evident in the ways these ideologies privilege some forms of knowledge and classroom discourses, and force students to comply with assumptions and social practices in the interests of a class, race or gender (McLaren, 2003). Shor (1999) maintains that one outstanding goal of critical literacy is to democratise education. The traditional class structure is anchored in the belief that teachers hold full authority to select course materials, accept and dismiss interpretations, and transmit their fully formed knowledge to students who act as passive recipients of information (Aukerman, 2012). The principle of shared authority in the classroom, in contrast, supports giving students freedom of choice in selecting texts and examining issues relevant to their lives (Kesler, 2011), or it engages students in a dialogue to enable them to be aware of their own viewpoints as well as those of others. Such valuing of students’ choices and voices allows them to explore their own identities, challenge dominant discourses, and understand the complexities of institutional issues (Robinson, 2011).

Taking social action

McDaniel (2004) observes that the most ‘unusual’ element of critical literacy is its emphasis on concrete responses to socio-political issues. Advocates of critical

literacy have provided students with avenues to take social action by protesting orally, writing to persons in authority (Vasquez et al., 2003), writing to editors in newspapers, circulating flyers on an issue, participating in community service projects (Bender-Slack, 2010), conducting research to deepen understanding about an issue (Wolk, 2009), making documentaries about their cultural experiences (Comber, 2011), publishing findings in a local newspaper (Rashidi & Safari, 2011), or presenting insights through live performances (Lopez, 2011). These examples of classroom tasks that invite community involvement enable students to engage in both critique and action to bring about change in society.

Multiliteracies

The concept of multiliteracies was formally introduced by the New London Group (1996). It refers to the range of modes of representation that people have to cope with as communication channels expand and cultures and languages diversify. The New London Group manifesto argues that the definition of literacy needs to be expanded beyond reading and writing. The manifesto argues that literacy pedagogy should include not only linguistic literacy but also visual, audio, gestural, spatial and multimodal interplay to address the literacy needs of learners who are increasingly accessing texts in multimedia formats.

Since the formal theorising of multiliteracies, literacy theorists and educators alike have come to acknowledge different forms of meaning-making. In the technologically driven world of the twenty-first century, language is no longer the dominant means by which meaning is interpreted and created (Unsworth, 2001). Anstey and Bull (2006), for instance, suggest a balanced inclusion in the literacy syllabus of still or moving images in the form of printed texts, visual texts, hybrid texts and hypertexts, which are non-linear in their organisation of information. Kress and van Leeuwen (2001) advocate the use of multimodal texts, which integrate printed language with visual, aural, speech, gestures and other forms of discourse through multimedia formats such as video clips, advertisements, editorial cartoons, and rap music. Kress (2000) asserts that if educators focus on the analysis and production of printed language alone, and exclude the multimodal texts prevalent in this digital age, they disregard alternative communication modes used by certain

cultures, and deny students the freedom to express themselves bodily, cognitively and affectively.

It appears that the term ‘literacy’ has now expanded to include varied meaning-making practices such as viewing, listening, designing and presenting texts in various forms in order to make sense of ourselves, others and the society we live in (Bull & Anstey, 2005). With the rapid pace of innovation in information and communication technology, students worldwide are constantly exposed to texts from around the world that push different agendas for various interests (Haydey et al., 2007). There is a need for all students to learn how to question the social, political and ideological purposes of the texts that they encounter so they can make informed judgments before accepting or rejecting these messages (Cervetti et al., 2001).

Early studies on critical literacy focused on using language-based and printed texts as objects of analysis (Behrman, 2006; Lewison et al., 2002). More recent empirical studies on critical literacy, however, involve using multimodal texts as the centre of interpretation or design. These multimodal texts include picture books (Serafini, 2010), political cartoons (El Refaie & Horschelmann, 2010), graphic novels (Thomas, 2011), reality television shows (Graham & Benson, 2010; Miller, 2011), advertisements (Kervin & Mantei, 2009), digital texts (Bowen & Whithaus, 2013), speech, gestures or clothing (Johnson & Vasudevan, 2012), or the texts of popular culture (Morrell, 2011). Whilst it is clear there is now an expanded definition of literacy to accommodate the multimodal literacy practices of people in the 21st century (Mills, 2010; Walsh, 2011), it appears that this perspective is yet to be taken up by many countries where English is spoken as a second or foreign language.

Personal Perspective on the Inquiry

When I first taught English language and literature courses in a university in the Philippines, I was concerned with designing lessons that enabled students to meet the required competencies outlined in the syllabus collaboratively developed by my faculty. I was not aware that there was such a thing as a critical approach to teaching literacy. During my first few years of teaching, what mattered to me was delivering and shaping the subjects that I taught, gathering resources for effective teaching,

keeping my students engaged in the classroom, and collecting evidence of my students' learning. As long as my students participated in class activities and were applying the knowledge and skills that I taught, I was satisfied.

I began to be more aware of the socio-political aspects of literacy when I was assigned to teach the subject, Business Communication, in my sixth year of teaching. I researched the principles of business communication using American-authored books as resources because I had no access to Filipino-authored books on Business Communication at that time. I unquestioningly assumed that those same principles that worked in the American context would be applicable to the Philippine setting. It was not until we reached a unit on writing a complaint letter that I learned otherwise.

I remembered that the American-authored books that I had consulted said that effective complaint letters are those that are direct and to the point. They begin with something positive to soften the blow of the complaint, followed by a detailed explanation of the problem. The letter, according to these books, should next offer a solution to be implemented by a certain date. The letter should then conclude with a statement detailing what actions one may take if the complaint is not addressed. These were the same principles I suggested the students should follow when writing a complaint letter.

I began by locating the task within the immediate context of my students. As such, I invited my students to brainstorm some of the problems in our university that they might like to complain about. I then asked them to write a complaint letter to one of the relevant authorities using the principles outlined.

When they submitted their work in the next session, I found that no one followed exactly the outline that I had suggested. Most letters began with an effusive explanation or even an apology for writing the complaint letter. They did mention in detail the problems they encountered but there were no specific solutions offered. Most students merely expressed the hope that the problem would be resolved 'soon' without offering a definite time frame. Moreover, nobody 'warned' the recipient of what might happen if the problems were not addressed.

When I asked the students why they decided not to follow the guidelines I had provided, the students told me that they did try at first but decided otherwise because they felt awkward; it did not sound right. I then suggested to the students that they submit or e-mail their letters to the relevant authorities so that their concerns might be addressed. The students vehemently replied in the negative. ‘Why not?’ I asked. My students argued that the task was supposed to be merely a classroom writing exercise. If these letters were to be really sent, they would rather have them sent anonymously, without their signatures. I then realised that my students seemed to be uncomfortable about performing a writing task with a clear sense of audience in mind. Moreover, they apparently feared reprisal for voicing their concerns to university officials, a practice which runs contrary to the general Filipino culture of showing deference to persons in authority.

This incident was to be my first lesson on critical literacy. This is when I began to question my assumptions regarding effective teaching and learning and the universality of literacy practices. I began to think about the role of culture in facilitating students’ learning. I began to acknowledge the presence of power relations evident in the students’ fear about administrators’ responses to their complaints, in the ways I imposed composition guidelines, and in how my students resisted my suggestions. It was as though the classroom doors opened to reveal the world outside. If I had confined the reading and writing practices of my students to the classroom without connecting them to what the realities out there in the ‘real’ world, what purpose, whose interest would it serve? Thus, I began my journey towards exploring the question: What is literacy for?

Based on this change of perspective, I made some changes in the way I taught Business Writing during the next semester. Instead of providing students with Western-based guidelines on how information should be organised in business letters and asking students to follow them, I invited my students instead to compare how other Filipinos and other cultures constructed business letters based on examples. In small group discussions, students identified reasons why some cultures preferred to write complaint letters while Filipinos generally liked to settle problems verbally, or why some cultures valued straightforward communication while Filipinos chose to

‘beat around the bush’. They also discussed the effects produced by certain uses of words, phrases, or formats to establish amicable business relations with clients through letters. Through this exercise, we realised that Filipinos’ way of writing business letters, albeit long and apologetic, is as legitimate as other cultures’ ways of writing because it is an expression of our cultural identity.

My own experience indicated a need for professional learning that engaged fellow Filipino teachers in critical conversations about the texts that we used, our assumptions about teaching and learning, and how our cultural contexts affected our pedagogical philosophies and actions. This provided the impetus for this inquiry into teachers’ pedagogical beliefs and practices using a critical literacy lens, as it aims to encourage teachers, not only to focus on the teaching of technical skills, but also to highlight the sociocultural and political aspects of literacy in the Philippines.

Locus of the Inquiry

Site

This inquiry was conducted from October 2012 to March 2013 in Luzviminda University (a pseudonym), a small private university located in Luzon, the Philippines. Luzviminda University offers undergraduate and postgraduate programs to nearly 7,000 students. In Luzviminda University there are two semesters in each academic year. The first semester runs from June to October while the second semester runs from November to March of the next year. At the time of the inquiry, classes in Luzviminda University met twice a week for 1.5 hours each session for 16 weeks in one semester.

Participants

Three full-time teachers in the Literature and Language Studies Department, Beth, Elaine and Dan (these are pseudonyms), were invited to participate in the inquiry, and each provided informed consent (see Appendix A). All three teacher participants were teaching at least six classes in the university during the period of data

collection. Beth and Elaine both selected the Study and Thinking Skills class while Dan selected his Literary Criticism class as sites to implement the critical literacy modules developed in this research. Students selected by their teachers or the researcher from these classes also participated in the inquiry by providing feedback about their learning experiences.

Significance of the Inquiry

This inquiry is significant because it helps set directions for more critical literacy studies and professional learning in the Philippines.

First, the principles of critical literacy and its expression in the classroom have not been adopted and studied widely in the Philippines. Presently, there seems to be an emphasis on the psycholinguistic approach to literacy. As such, this inquiry can add to the growth of the literature that examines the viability of the critical literacy approach in teaching literacy subjects in the Filipino cultural and educational context.

It is also hoped that this inquiry will pave the way for a redefining of what texts could be analysed in English language teaching classrooms. In the Philippines, the analysis of print-based academic or canonical literary texts seems to be the prevalent practice (Mendoza & Gonzaga, 2010). The introduction of multimodal texts as objects of analysis and design will hopefully widen Filipino college teachers' and students' definition and scope of critical literacy practices.

Finally, the use of action learning as an alternative form of professional learning in this inquiry aims to support the professional practice of Filipino educators. The action learning process will hopefully help teachers collaboratively reflect on the need to challenge, refine and transform their teaching beliefs and practices.

Definition of Terms

The following terms are used throughout this thesis, and as such it is useful to understand how they are defined in this inquiry.

Critical literacy: This refers to the explicit reckoning of ‘power’ (ways that enable the potentials of an individual or group or oppress/marginalise them), ‘access’ (the provision of opportunities and resources to meet learners’ literacy needs), ‘diversity’ (the acknowledgment of each learner’s identity, history, culture and values), and ‘re/design’ (to produce texts utilising varied meaning-making modes to enact personal or social change) in discourses (Janks, 2010).

Critical literacy module. This refers to the self-contained teaching units designed and used by participating teachers that span from one to several classroom sessions. The learning objective of the modules was for the college students to analyse, respond to, or create a text considering the interactions between the dimensions of Janks’ (2010) critical literacy model: power, access, diversity, and design.

College. In the Philippines, the term ‘college’ refers to tertiary educational institutions. Students who attend college in the Philippines usually range in age from 17 to 22.

Multimodal texts. This refers to texts which combine two or more modes to represent meaning. They may be in print, digital, and live formats. These semiotic modes could be in written, oral, visual, audio, spatial, gestural, or tactile (Cope & Kalantzis, 2009).

Action learning. Action learning in an educational setting happens when a small group of teachers come together to ‘regularly reflect and share their experiences as a community to help them understand or address a school-related issue, dilemma, problem or project’ (Aubusson et al., 2009, p. 14). In this inquiry, ‘action learning’ encompasses the range of professional learning experiences for teacher participants that enabled them to reflect on their teaching beliefs and practices through attending workshops, planning lessons, taking part in meetings, and debriefing.

Ideology. Ideologies are stories, narratives, points of view, or practices repetitively produced within a culture through various texts such that they have been naturalised.

Through the affirmation of these ideologies, people assume their legitimacy and therefore do not question underlying assumptions and implications of such beliefs or practices (Schirato & Yell, 1996). More often than not, ideologies serve to establish and sustain relations of domination (Thompson, 1990).

Chapter Summary

This introductory chapter first laid the foundations for understanding the various literacy perspectives and practices in the Philippines to situate the inquiry within its sociocultural, political and historical context. It next identified the principles of critical literacy as applied in pedagogical contexts in English-speaking countries. These principles highlight that critical literacy is different from ‘critical thinking’, which mainly focuses on identifying logical connections between ideas. Critical literacy focuses on the interests at work in literacy pedagogy. Moreover, critical literacy transcends psycholinguistic and functional literacy, in which students are taught how to read and write to cope with the cognitive and economic demands of society. Critical literacy is an ideological approach that considers the historical, cultural and political forces that influence the reading and writing practices are valued in a particular society. The second chapter will guide readers towards a deeper understanding of the possibilities and challenges of critical literacy as applied in English language learning contexts.

CHAPTER 2

Review of the Literature

Chapter Overview

Critical literacy studies abound in English-speaking countries but not in countries where English is spoken as a second or foreign language (ESL/ EFL). This review first explores the reasons why there are fewer studies on critical literacy in ESL/EFL contexts. It then synthesises findings on the benefits and challenges experienced by English language learners (ELLs) as they engage in critical literacy. It next identifies the possibilities and constraints experienced by teachers as they teach and participate in professional learning with a critical literacy focus. The review concludes with a discussion of critical literacy studies in the Philippines, and how this inquiry addresses a gap in the current literature.

Critical Literacy Studies in ESL/EFL Contexts

Critical literacy has been studied extensively for four decades in a range of educational contexts in English-speaking countries including Australia, New Zealand, Canada, the United States and the United Kingdom (Lankshear & McLaren, 1993b; Pandya & Avila, 2014; Simpson & Comber, 2001). However, critical literacy in English language learning contexts seems only to have become evident at the beginning of the 21st century, when the term ‘critical literacy’ and affiliate concepts such as ‘critical language awareness’, ‘critical reading’ and ‘critical writing’ began to be used academic circles (Koon, 2001; Lin, 2000). This belated participation in the critical literacy discourse in contexts where English is taught as a second or foreign language (ESL/EFL) can be attributed to several factors (Haque, 2007).

First, the emphasis on English language learning may have contributed to a limited engagement with critical literacy. Crooks and Lehner (1988), for example, indicate that in ESL or EFL contexts, literacy courses have typically been assigned to language or linguistics departments in universities or offered as units that are separate from academic programs. This has generally prevented literacy teachers from considering the development of students’ critical literacy as part of their role. According to Crookes and Lehner (1998), ‘ESL/EFL teachers commonly see themselves as contributing to general welfare simply by helping people to

communicate' (p.320). Thus, professional learning programs for teachers have not encouraged them to focus on socio-political issues in their language classrooms.

Benesch (1993) and Pennycook (1997), on the other hand, attribute the absence of a critical literacy focus to the pervasive 'ideology of pragmatism' (Benesch, 2001, p. 370) and 'discourse of neutrality' (Pennycook, 1997, p. 256) operating particularly in the English for Academic Purposes program (EAP). EAP teachers teach writing skills and cultural information and aims to enable students to successfully meet the academic expectations and standards set by universities. Benesch (1993) argues that the general non-interrogation of the power relations at work in the writing curriculum, the academic style, and choice of writing topics contribute to the maintenance of the accommodationist ideology, or the assimilation of ELLs in western literacy practices. This observation is further supported by Pennycook (1997) who reasons that the pragmatic approach that is guiding research and teaching in the EAP context assumes that language and knowledge are neutral rather than socially and culturally embedded, and that academic institutions and language departments, in particular, are merely service providers rather than sites that reflect competing interests.

The ideologies of pragmatism and neutrality in English language courses are manifest in class activities and resources that seem to generally view language learning as a cognitive activity (Abednia & Izadinia, 2013; Kumagai & Iwasaki, 2011). If the social dimension of language is acknowledged, it is generally done using a narrow perspective, with teachers merely drawing students' attention to 'who is talking to whom about what' (Akbari, 2008, p. 278) rather than being based on an understanding the complexity of issues that both teachers and students face. Such a neutral stance, according to Pennycook (1997), generally prevents teachers and students of EAP from engaging in the politics of language learning.

Critical Literacy Studies of English Language Learners

In recent years, more empirical studies have been conducted about English language learners' (ELLs') views and practices in critical literacy. The following sections present a review of studies involving secondary and tertiary ELLs. These studies are organised according to Lankshear's (1994) classification of critical literacy practices: those that have a critical perspective on particular texts, those that analyse wider social practices mediated by the reading of texts, and those that aim to know literacies critically.

Critical studies of particular texts

Critical studies of particular texts involve close reading to investigate how 'language is deeply and inescapably bound up with producing, reproducing, and maintaining arrangements of power which are unequal' (Lankshear, 1994, p. 11). Critical text analysis appears to play a major part in critical literacy studies with ELLs as participants. Drawing mainly from theories and frameworks aligned with critical literacy, such as Luke and Freebody's (1999) Four Resources Model, Lewison, Flint and Van Sluy's (2002) Four Dimensions of Critical Literacy, Fairclough's (1992) Critical Language Awareness, and Critical Discourse Analysis (Blommaert & Bulcaen, 2000), these studies report that college or university ELLs develop critical literacy skills through the classroom application of such frameworks. For example, Huang (2011a, 2011b), and Kumagai and Iwasaki (2011) found that when students analysed authors' choices of words and themes in course textbooks or printed texts, the students exhibited critical responses by questioning the worldviews and power relations implied therein. Listening to multiple viewpoints on the same issue helped students to expand their thinking (Huang, 2011b; Ko & Wang, 2013) and develop liberated rather than conservative responses to issues (Ko, 2010). Moreover, it has been found that the discussion of politically laden picture books also enabled ELLs to connect the themes with their personal and socio-political lives (Hayik, 2011; Kuo, 2013). Overall, these studies show that with proper support and scaffolding of learning through teachers' selection of texts that relate with students' personal/cultural experiences, and with explicit instruction on how to critically interrogate texts (Choo & Singha, 2011), ELLs are able to develop critical literacy.

Critical studies of wider social practices

Critical studies of wider social practices involve the investigation of power structures evident in classroom procedures and discourses, institutional and national policies, and cultural practices (Lankshear, 1994). These studies have drawn from critical pedagogy (McLaren, 2003), social justice frameworks (Adams, Griffin, & Bell, 1997; Oakes & Lipton, 2003), and transformation theory (Mezirow, 2000) to study how students engage in dialogue and critique to change inequitable institutional and community practices. These studies indicate that collaborative meaning-making among students (Zyngier & Fialho, 2010), critical dialogue between teachers and students (Abednia & Izadinia, 2013; Kuo, 2013; Mazdaee & Maftoon, 2012), and explorations of students' lived realities (Camarrota, 2011; Rubina, 2014) lead to student engagement and language improvement.

The ability of the critical literacy approach to bring about transformations in students' perspectives and behaviour is exemplified in Wolfe's (2010b) and Lie's (2010) studies. Through their teacher's constant encouragement to discover implied ideologies in literary texts and to take action against unjust practices, Latino students in Wolfe's study changed their literacy practices from passive listening to active engagement in group discussions, and from writing fact-oriented compositions to critical social commentaries. Similarly, the Malaysian postgraduate student in Lie's study began to question and subsequently act on, unjust policies in the bank that she worked at after studying critical language awareness in class (Fairclough, 1992).

Critical studies of literacy practices

Critical studies of literacy practices involve the investigation of such practices in particular communities (Heath, 1983), cross-cultural comparisons of genre conventions (Wallace, 2003), or examinations of how languages, texts and discourses serve the interests of powerful entities at the expense of marginalised groups (Lankshear, 1994). These studies commonly use theoretical frameworks that analyse learners' access to genres (Cope & Kalantzis, 1993; Janks, 2010), or design practices through the lens of Kress and van Leeuwen's (2006) multimodal design theory, or the New London Group's (2000) theory of multiliteracies.

Recent studies in ELL contexts have focused on the types of critical writing produced by students. These studies generally indicate that tertiary English language learners' critical abilities improved when they were led towards a heightened awareness of their choice of words and were made to explore the complexity of an issue through research (Huang, 2013; Lo, 2010; Weninger & Kan, 2013).

Some research has also studied the effects of integrating students' in-school and out-of-school literacy practices. Wu (2011), for example, investigated the effects of instant messaging (IM) on Taiwanese college students' construction of identities in their formal written discourses. The findings showed that using IM helped students develop multiliteracies and fluency in English. In the same way, Black (2010) found that fan fiction and multimodal projects are viable means for developing ELLs' print literacy and critical literacy.

Also emerging in the literature in ELL contexts are studies that provide students with opportunities to design multimodal texts. Engaging in group multimodal projects enabled students to critically select from a wide ensemble of meaning-making modes that coherently conveyed their ideological stances (Archer, 2011; Lee, 2014; Tan, Bopry, & Libo, 2010). Overall, these studies generally showed that the ELLs were able to identify the features of genres, and they were able to practice the unique affordances of these genres through their compositions and designs. The researchers suggested that schools/universities provide opportunities for students to create relevant projects that creatively apply their out-of-school literacies and allow them to build on their social and cultural capital (Bourdieu, 1986).

However, some studies have also revealed challenges experienced by ELLs in practising critical literacy. These challenges include students' lack of deeper understandings and critical explorations of the sociocultural issues in the texts (Park, 2011; Zyngier & Fialho, 2010), as well as a tendency for learners to accept authors' opinions and representations without question (Kaura & Sidhub, 2013). Also, in some cases, although the students were able to identify the features of a particular genre, they were unable to critically interrogate the author's purpose in designing the text (Black, 2010) or the features of discourses that maintain inequality (Weninger &

Kan, 2013). This led Weninger and Kan to conclude that the curricular emphasis on English language as a tool for communication prevents students from critically interrogating language use.

Students also seem to have ambivalent attitudes toward critical literacy. Despite reporting that the critical literacy approach helped them develop critical thinking (Ko, 2010), students still mainly regarded reading as a means of information-gathering and entertainment and not of social critique (Huang, 2011a). The students in these studies also expressed concern that critical literacy skills have nothing to do with language learning (Ko, 2013; Ko, 2010). As such, the students therefore favoured literacy activities that are print-based (Tan & McWilliam, 2009) and that teach reading for comprehension (Ko, 2010). Huang (2011b) thus advocates the need to structure English courses so that conventional literacy skills are not sacrificed in favour of critical literacy.

Critical Literacy Studies of Teachers' Perspectives

Studies are also being conducted that focus on the perspectives of teachers of English language learners with regard to critical literacy. It appears that teachers share students' ambivalent attitudes toward critical literacy. On one hand, teachers expressed their appreciation of being exposed to critical literacy, either as students in masters' programs, or as participants in action research. By engaging in critical reflection with colleagues on the power relations evident in texts, institutions and the communities they belong to, teachers began to gain a deeper understanding of the complexity of political issues, and to feel empathy towards marginalised groups (DeMulder, Stribling, & Day, 2013). Exposure to critical pedagogies also inspired teachers to share their newfound educational philosophies with colleagues in their own workplaces and through academic conferences (Sangster, Stone, & Anderson, 2013). Especially noteworthy are studies investigating the changes in the perspectives of Asian teachers regarding language learning after being introduced to critical literacy. Teachers advocated changing their pedagogy from a focus on language forms to a focus on comprehension of meaning (Ko, 2013; Ko & Wang, 2009), from strategy-based instruction to the discussion of social issues, from personal to social action (Ko & Wang, 2009), from teacher-centred lectures to

student-centred dialogue (Ko & Wang, 2013), and from decoding of printed texts to designing multimodal texts as a means of meaning-making (Tan et al., 2010).

However, teachers also raised several concerns about the appropriateness and applicability of critical literacy because of a number of prevailing assumptions. For example, some teachers assume that students must first be proficient in print-based literacy before they can engage in critical multimodal practices (Tan & McWilliam, 2009). There is also the common belief among teachers that younger and less academically-proficient students will struggle in critical literacy activities; this view prevents them from engaging most ELL students in critical literacy practices (Curdt-Christiansen, 2010; Ko & Wang, 2009; Park, 2011). Evidence, however, shows that young learners (Bourke, 2008; Vasquez, 2004) and academically low-achieving students (Lee & Runyan, 2011; Rozansky & Aagesen, 2010) are capable of being critical, if they are given the opportunity, and if they have teachers' support.

Although some teachers do acknowledge the importance of teaching critical literacy, several factors prevent them from doing so in their classrooms. First, in some cases the use of discrete point tests in their institution's literacy curriculum or national examinations implicitly devalues critical literacy (Curdt-Christiansen, 2010; Masuda, 2012; Tan et al., 2010). Given this, teachers have preferred to give more attention to students' English language proficiency (Ko & Wang, 2009; Masuda, 2012; Tan & Guo, 2009) and the extraction of literal meaning from texts rather than an examination of their underlying implications (Curdt-Christiansen, 2010). Thus, critical literacy is often confined to the genre approach, whereby the focus is on helping students acquire competence in powerful academic discourses (Cope & Kalantzis, 1993). Also, while teachers in English-speaking countries do not consider resources and culture as inhibitors to the implementation of critical literacy, some teachers of English language learners cite these as concerns in non-Western contexts (Ko, 2010; Kuo, 2009; Park, 2011). For example, some teachers consider the silence of students coming from non-western countries as an inhibitor to critical literacy, since this approach gives importance to students' voices (Hao, 2011).

As teachers have become more aware of their responsibilities for providing a more just and inclusive education through critical literacy, some ELL teachers have re-evaluated the impact of their pedagogical practices. Teachers have become more sensitive to their use of control in the classroom (Jeyaraj & Harland, 2014), the extent to which they inhibit students' perspectives (Kubota, 2014), or their selection of safe topics for discussion for fear of making students feel vulnerable (Bender-Slack, 2010). Teachers have also seemed reluctant to initiate changes in institutional practices because of their untenured status (Sangster et al., 2013). Some have been concerned that introducing students to critical thought regarding institutional materials, policies and practices would invite interrogation of the very system that institutions work hard to establish and use to educate students. As White (2009) puts it, 'Paradoxically, when charged with teaching students critical literacy, teachers should be wary of actually succeeding in the endeavor!' (p. 56).

Critical Literacy Studies of Facilitators' Perspectives

While most studies of critical literacy focus on either teachers' or students' perspectives, a few report on the facilitators' experiences of conducting professional learning with colleagues. These studies report the conditions that enabled transformation in the teachers' practices through professional learning. Successful professional learning on critical literacy: explored teachers' existing beliefs about literacy (Lee & Runyan, 2011), engaged them in critical reflection of their deep-seated assumptions (Stribling, DeMulder, & Day, 2011), provided avenues for them to rethink perspectives and develop new lenses for looking at issues (Ukpokodu, 2009), discussed with teachers the challenges and dilemmas they experienced in practising critical literacy (Assaf & Delaney, 2013), provided enough time for teachers to understand the purposes, principles and methodologies of critical literacy, and acknowledged teachers' questions on the validity of its assumptions and applicability in their contexts (Neophytou & Valiandes, 2013). In professional learning for critical literacy, tensions are bound to arise when different perspectives clash, when inequitable assumptions are revealed (DeMulder et al., 2013), or when power relations present in the group are not acknowledged (Vince, 2012). As Rogers (2014) states, 'Coaching critical literacy practices is a dance of support and critique' (p. 257). The challenge for facilitators is to provide teachers with concrete examples

of critical literacy pedagogy (Rogers, 2014) which will eventually help teachers draw on diverse traditions and methodologies to negotiate the practice of critical literacies appropriate to their own contexts (Exley, Woods, & Dooley, 2014).

Critical Literacy Studies in the Philippines

Although the term ‘critical literacy’ is seldom used in academic publications in the Philippines, it is clear in the literature that some Filipino researchers have applied aspects of critical literacy in their research. They have, however, identified their theoretical frameworks as stemming from the influence of formalism, Marxism, post-colonialism, and feminism (Cadiente, 2010). Most studies use a critical text analysis approach to explore the politics of representation. They analyse ideological representations in canonical literary texts to reveal elitist perspectives (Cadiente, 2010; Callasan, 2006). Other studies analyse the power structures implied in multimodal texts. Some examples are: Lacson’s (2008) study of print advertisements that revealed stereotypical expectations of Filipino women’s roles in society, gender queerness portrayal in a Filipino film (Linsangan Cantor, 2012), ideological conflicts in graphic novels (Mabbayad, 2011; Mendoza & Gonzaga, 2010), and representations of Philippine social issues through photography (San Juan Jr, 2013).

Critical text analysis by Filipino academics may abound in the literature. However, critical literacy as a pedagogical approach has not been widely or empirically studied in the Philippines. Perhaps this is because the teaching of literacy in the Philippines is strongly linked with language learning. In teaching English grammar, for example, the teacher usually begins by introducing a grammar rule followed by isolated sample sentences that use the grammatical structure. Then the students undergo sentence-level oral drills and gap-filling writing exercises. The lesson finishes with a test assessing ‘correct’ grammatical structure in isolated sentences (Vilches, 2003).

English subjects also appear to emphasise the reading and writing of print-based texts. A content analysis of Philippine English language textbooks revealed learning activities anchored in behaviourist and cognitive learning approaches, and displaying

a seeming lack of integration of the four macro-skills of reading, writing, listening and speaking (de Guzman, Chua, Cruz, Dinglasan, Giliberte, & Martin, 2012).

Critical approaches to the study of literature also appear to be lacking. In the Philippines, literary works are usually studied for their aesthetic elements or to examine them as historical documents (Hornedo, 2004). The common approach to teaching literature enables students to freely respond to the text, process their reactions and determine the contextual basis of their interpretations. The value of literature as a way to reflect on students' personal experiences is given paramount importance (De Castro, 1993). In Bautista's study (2004), a tertiary literature class is described as teacher-centred, involving whole-class discussions of classical Filipino literary texts where the teacher asks questions that lead students to provide the desired answers. The teacher's low-level questions implied an assumption that the students could not handle higher level thinking skills because of their difficulties in reading comprehension. The teacher's role was thus seen as one who guided and enlightened the students to decode the meaning of the text.

While the grammar-based, behaviourist, cognitive-based, and reader-response approaches to language, literature and literacy learning have their benefits, it is time for more empirical studies that use a critical, multimodal approach in the teaching and study of language, literacy and literature in the Philippines. One such study was conducted by Valdez (2012) in his tertiary English academic writing class. In this study, first-year college students enrolled in an academic writing subject read an essay about the changing roles of Filipino women. This was followed by a discussion of the author's intentions and whether the author's arguments were reflective of the realities within the students' realms of experience. Each student subsequently made a poster essay illustrating the simultaneous liberation and oppression of Filipino women. The task of developing an argument through a combination of language and images enabled the students to challenge the forces that oppress women. On the other hand, the process also revealed to the students that such issues are complex, since gender politics is intricately connected with economic, cultural and social conditions.

Studies anchoring language and literacy in sociocultural contexts need wider adoption in the Philippines. The realities of colonisation, exploitation, oppression, repression, poverty, state terrorism and corruption, among other social issues (Viola, 2009) call for what San Juan (2007) terms the ‘Filipinization’ of critical pedagogy (p. 154). A critical literacy approach that combines critical consciousness and praxis (Freire, 1972) invites Filipino educators and students not just to identify and reflect on the realities of the world that they live in but to actually change them.

As such, this inquiry invited teacher participants to explore the possibilities of the critical literacy approach in teaching language, literacy and literature to college students in one private university in the Philippines. The prevailing practice of teaching literacy focuses on correctness of structure and interpretation. Critical literacy that explores ‘why things are the way they are, who benefits from these conditions, and how can we make them more equitable’ (Shannon, 1995, p. 123) provides an alternative lens through which to investigate the teaching and learning of literacy. It is hoped that such an inquiry will lead to more studies in the Philippines that seek to understand the factors that shape the pedagogical beliefs and practices of Filipino literacy teachers and how these affect students’ critical literacy.

Chapter Summary

This literature review first explored why critical literacy has not been extensively studied in countries whose native language is not English. In recent years, however, empirical studies with English language learners (ELLs) and teachers as participants have been gaining ground. These studies have shown that ELLs are able to critically engage with the texts, drawing on their cultural and literacy capital. However, the value given to English as a vehicle for global communication seemingly inhibits both students and teachers from questioning ideologies conveyed by texts or the interests of powerful groups in the valorisation of English literacy practices. The review also provided evidence that teachers of ELLs who participated in professional learning about critical literacy were able to benefit from the experience. However, these teachers found that their assumptions, fears and attitudes were exposed in the process. The next chapter will discuss Hilary Janks’ theoretical model of critical literacy, the framework used to guide the data analysis of this inquiry.

CHAPTER 3

Theoretical Orientation

Chapter Overview

This chapter explains the theoretical model used in this inquiry to examine the teachers' critical literacy pedagogies. The chapter begins by explaining the rationale for choosing Janks' (2010) interdependent critical literacy synthesis model over other critical literacy frameworks as the lens for data analysis. The concepts and theories that influenced Janks' model are then discussed. The chapter ends by presenting Janks' explanation of the interdependence between the four dimensions of the model, namely power, access, diversity and design.

Critical Literacy Models

Several pedagogical models have been developed to guide teachers in implementing critical literacy in their classes. The critical element in literacy pedagogy was explicitly advocated by Luke and Freebody (1999) in their conceptualisation of the Four Resources Model. This model indicates that a complete literacy pedagogy entails teaching learners to break the codes of texts (i.e. decode the words, syntax and structures of texts), participate in the meaning of texts (i.e. understand and compose meaningful texts within the meaning systems of a particular culture), use texts functionally (i.e. use texts for appropriate cultural and social functions), and critically analyse and transform texts (i.e. understand and act on the politics of representation inherent in texts). While Luke and Freebody's (1999) Four Resources Model encompasses both functional and critical literacy, Lewison, Flint and Sluys' (2002) model guides teachers to practice critical literacy by focusing on four processes: disrupting the commonplace, interrogating multiple perspectives, focusing on socio-political issues, and taking action to promote social justice. Steven and Bean's (2007) critical literacy model, on the other hand, also takes into account the critique of multimodal texts. This feature appears to be lacking in the previous two models.

While these critical literacy pedagogical models all appear to align with this inquiry, they do not adequately address the complex issues of first-language, access to resources, diversity in cultures and perspectives, and power issues affecting literacy practices and pedagogy in the Philippine context. A more suitable theoretical

position is found in Janks' (2000, 2010) model which argues for the interdependence of power, access, diversity and design as key components of critical literacy. This model emerged from Janks' inquiry regarding the interplay of literacy and power in the educational system in South Africa. It is this model that informs the analysis of the case studies in this research.

Janks' critical literacy synthesis model is informed by several concepts and theories, so it is useful first to describe the theories that underpin the model in order to understand the interdependence of the four dimensions.

Perspective and Theories Supporting Critical Literacy

Literacy as a social practice

Janks' (2010) critical literacy synthesis model is anchored in the assumption that literacy is a social practice. Luke and Freebody (1997) identify four core propositions that illustrate how literacy is inextricably involved with issues of power:

1. *Reading and writing are social practices.* In all cultures, reading and writing practices are acquired through socialising processes. This means that the ways we read and write are not universal but rather, they are often imbibed through exposure to the practices of our own cultures. Such implicit learning of literacy conventions is an indication of the power of culture to dictate what is acceptable and what is not in a particular society.
2. *All texts are politically motivated, not neutral.* All texts, even those seemingly written in an objective manner, portray different versions of reality in the interests of particular classes, races, genders and other social groups. Thus, an important critical literacy practice is to determine how texts persuade, regulate or control our ways of thinking and behaving.
3. *Valuable literacy texts and practices are dictated by those considered to be authorities in a particular culture.* What count as 'good' texts to read, 'good' writing styles to adopt, or 'good' language to use are determined by parents,

teachers, the media or government bodies. We are thus forced to 'write over' our fundamental ways of thinking about the world by powerful individuals or groups (Luke and Freebody 1997, p. 194).

4. *The texts that we read and write contain representations of our identities.*

How we represent ourselves and how we are represented by others are always connected to political and cultural interests. Critical literacy invites us to examine these representations and to consider whose interests they serve.

Language and ideology

Janks (2000) used the word 'domination', which connotes oppressive power, in her earlier iterations of the critical literacy synthesis model. She refers to the ideas of neo-Marxist advocates such as Althusser (1971), Gramsci (1971) and Thompson (1990) to elucidate on the role of ideology analysis in critical literacy.

According to Althusser and Gramsci, power is used by dominant groups in society to create a culture of acquiescence among their subordinates. A critical person thus uncovers the subtle ways by which dominant groups implicitly or explicitly coerce subordinated groups to submit to their demands. Asking critical questions such as 'Whose interest is served by this belief or practice?' and 'Who is disadvantaged?' will help people challenge the creation of hegemony, the process by which the dominant class, gender, race or other group maintains power by getting subordinate groups to accept its ideologies without question (Gramsci et al., 1971).

Thompson (1990) further supports this negative view of ideology by arguing that to be critical, one must study how ideology is perpetuated in texts. According to Thompson, 'to study ideology is to study the ways in which meaning serves to establish and sustain relations of domination' (p. 56).

Thompson identified five general modes through which relations of domination may be established and sustained. He also provided examples of strategies used by authors to establish relations of domination in their texts:

1. Legitimation – representing a concept as legitimate and therefore worthy of support by appealing to legality, traditions and authority. Creators of texts may use strategies of *rationalisation* (using a chain of reasoning to justify the acceptance of the concept), *universalisation* (persuading audience that the concept serves the interests of all), or narrativisation (using stories and texts that promote the positive outcomes of accepting the discourse) to secure the acceptance of beliefs by dominant groups.
2. Dissimulation – hiding, denying or obscuring existing power relations or processes through *displacement* (transferring emotions or behaviour from the original focus to another), *euphemisation* (describing concepts using words with positive connotations) and *tropes* (using synecdoche, metonymy and metaphor).
3. Unification – appealing to the collective identity of the society to invite agreement with the discourse. This is done through *standardisation* (adapting a national language to a standard framework in order to be widely accepted) and *symbolisation of unity* (constructing symbols of unity, such as flags, emblems, national anthems, in order to promote shared and collective identity).
4. Fragmentation – projecting other groups capable of challenging the dominant group as evil, harmful or threatening. Strategies that may be used to emphasise difference are *differentiation* (emphasising the other group's distinctive qualities which are different from the dominant group) and *expurgation of the other* (projecting the other group as evil and therefore to be resisted).
5. Reification – representing a temporary state of affairs as though it is permanent and natural and therefore unquestionable. Concepts are portrayed as timeless or universal through *naturalisation* (concepts are portrayed as an outcome of natural occurrences) and *eternalisation* (concepts are presented as eternal and unchangeable).

According to Janks, using Thompson's theory of ideology as a guide, critical readers will be able to deconstruct how discourses perpetuate the ideology of dominant groups or institutions.

Power, knowledge, and discourse

Janks (2010), however, later changed the word 'domination' to the 'more inclusive' (p. 35) word of 'power' after being influenced by Foucault's concept of power.

While neo-Marxist critics have always associated power with the classic struggle of domination of class, gender and race (Althusser, 1971; Gramsci et al., 1971), Foucault (1977) argues that power relations need not be viewed negatively since they 'go right down to the depth of society' (p. 27) and permeate all discourses. Foucault acknowledges the ability of power not only to dominate and control but also to stimulate pleasure, and produce knowledge and effects. Foucault, however, focused more on the productive use of power. Power can be used to teach people to be self-regulated and disciplined, and to become productive members of the community.

The term 'discourse' in linguistics means an extended form of writing or speech. Foucault (1972), however, broadened the definition of 'discourse' to include both language *and* practice. Foucault defined discourse as 'a group of statements which provide a language for talking about – a way of representing the knowledge about – a particular topic at a particular historical moment ... Discourse is about the production of knowledge through language' (cited in Hall, 1992, p. 291). Foucault argued that discourse is a system of representing what and how a topic can be talked about or reasoned about. It also sets rules about who is allowed to speak and how we should conduct ourselves in relation to the topic. Foucault further argued that a concept becomes meaningful not in itself but within discourse. Meaning and meaningful practice is thus constructed within the discourse prevalent at a given historical period.

Foucault also linked power with knowledge. According to Foucault (1977) powerful sectors in society produce knowledge about how a concept is to be represented and practised. Foucault argues that if these same representations are repeated or shared across different forms of discourse, then they are on the same discursive formation.

The discursive formation produced is then regarded as ‘truth’ in a particular discourse bounded by time. We thus use these ‘truths’ of a particular topic or practice to regulate and control our own as well as others’ behaviours and ways of thinking.

Through Foucault’s ideas, Janks broadened her definition of power to both marginalise and empower people through the formation of ideologies.

Four Orientations of Janks’ Critical Literacy Synthesis Model

According to Janks (2010) effective critical literacy pedagogy considers the interdependence of the four orientations of power, access, diversity and design. She observes that teachers tend to emphasise one or the other dimension in their critical literacy instruction. She argues that if educators are to take critical literacy seriously, the crucial interdependence of the four orientations must be evident in their pedagogy because ‘any one of the [orientations] without the others creates a problematic imbalance’ (Janks, 2000, p. 178). What each orientation covers, and what Janks means by their interdependence, is explained in the following subsections.

Power

According to Janks (2010), part of the work of critical literacy educators is to help students uncover ideologies in discourses. This deconstruction of texts to expose inequitable power relations entails the ability to read with the text (understand the author’s message, intent and assumptions), and to read against it (question what was highlighted and omitted in the text in the interest of power). Janks cautions that it is easy to read against texts that do not conform to our own beliefs but hard to do so with texts whose messages we completely agree with. She suggests that as critical readers we must learn how to distance ourselves from texts to examine their promotion of ideologies that subtly foster or condone inequities.

Following are some examples of critical questions that examine how power works in and through discourses (Critical Literacy, 2009; Janks, Dixon, Ferreira, Granville & Newfield, 2014, pp.23, 32):

The composer

- What does the composer want us to think or do?
- Why is the text composed the way it is?
- What kind of person, composed the text, and what were their interests and values?
- What view of the world and what values does the composer of the text assume that the reader/viewer holds? How do we know?
- Is the author in control of all the voices in this text/discourse?

The reader / viewer

- What view of the world is the text presenting?
- What does it assume about your beliefs, values, and experiences?
- What knowledge do you need to bring to this text/discourse in order to understand it?
- Which ideas in the text seem most natural to you?
- Why do you think these ideas seem so convincingly realistic?
- Are you as a reader willing to go along with those assumptions?
- Are there aspects of the text you wish or feel compelled to resist or refuse?
- Who is likely to agree or disagree with the message/s of the text?

The message

- How are people and events constructed?
- What is constructed as legitimate?
- What is taken for granted?
- Who / what is included? Excluded?
- What is the dominant reading of the text?
- What is the text's unspoken, underlying message?
- Are the official ideas of the text contradicted by unspoken assumptions?

The context

- What is the purpose of the text?
- Where was the text written? Where is it being read?

- When was the text produced? What has gone before?
- What do the participants know?
- What other texts do they know?
- How does the text rely on inter-textuality to create its meaning?

The discourse (Hall, 1997)

- What statements about the topic / practice are used to provide knowledge about it? Are these statements consistent across other forms of discourses?
- What attributes are given to the subjects of the discourse?
- How does the knowledge about the topic acquire its authority and its status as ‘truth’?
- What rules prescribe ways of thinking, talking or behaving regarding the topic or practice?
- How are subjects’ behaviours regulated according to the established knowledge produced within a particular practice?
- How do other contexts give the topic / practice a different meaning?

Access

Janks argues that literacy educators should provide learners with access to dominant languages, linguistic varieties, knowledges, literacies, modes of visual representation and cultural practices to enable them to use their linguistic, social and cultural capital (Bourdieu, 1986). Janks (2004) also emphasises that while it is the responsibility of teachers to provide English language learners access to English and its dominant forms, genres and registers, they may also have to provide them access to their home languages, their primary discourses, since one’s language is inextricably connected to one’s identity. However, the issue of access also brings with it certain dilemmas. For example, when teachers privilege the use of a dominant genre or language, they help in the perpetuation of its dominance and risk depriving students of the opportunity to understand their own ways of being and doing. On the other hand, if teachers do not give students access to the dominant genre or language, they also risk depriving students of the chance to participate in a discourse that favours knowledge in such aspects, which may lead to their marginalisation. Critical literacy teachers must reflect on this access paradox (Lodge 1997, in Janks, 2010).

The ‘access’ orientation seeks to identify the politics in gate keeping. It invites teachers to reflect on the following:

- What do students need to assert their sense of identities?
- Are they given access to these needs? If so, how? Otherwise, why not?
- Who provides and receives access to which knowledge, texts, discourses, learning strategies, learning resources, etc.?
- What obstacles do teachers and students encounter to either offer or gain access to these needs?
- What dilemmas do teachers or students encounter with regard to providing or limiting access? (Janks, 2004; 2010, p. 127).

Diversity

Janks (2000) defines the ‘diversity’ orientation as acknowledging students’ ‘different ways of reading and writing the world in a range of modalities’ (p. 177). This orientation emphasises the importance of acknowledging students’ diverse personal, cultural and social values, languages, and literacies because these are all connected with the establishment of identity. However, although Janks (2010) argues for the importance of welcoming students’ varied languages and literacy practices, she also acknowledges that not all of these languages and literacy practices are given equal value by a particular culture or educational system.

The following are examples of questions that may be explored within the ‘diversity’ orientation (Janks, 2010):

- How are students’ cultural identities acknowledged and promoted?
- What languages, knowledge, genres, literacies or cultural practices are privileged / marginalised in the classroom?
- How do teachers value students’ strengths and abilities?
- How do teachers acknowledge students’ varied interpretations?
- Is difference seen as productive or divisive?

(Re)design

Janks (2010) chooses the word ‘design’ to encompass all forms of critical text production. Janks points out that critical deconstruction of power relations in

discourses is not enough. A critical literacy teacher also enables students to critically 'produce texts that matter to them in different formats and for different audiences and purposes using a range of semiotic resources' (Janks, 2010, p. 156). Janks argues that doing so taps into students' creative potentials to combine modes in order to deliver a coherent message, realise the capabilities and limitations of each chosen meaning-making mode, and understand the process of designing texts to position their readers and themselves as writers.

Janks (2010) draws on Kress and van Leeuwen's (2006) work on reading images to show how an author's choices about meaning-making modes cause readers to view concepts from a particular perspective. For example:

- The type of shot (e.g., close-up, extreme close-up, long shot, etc.) influences the level of viewers' identification with the subject.
- The angle of shot (e.g., high angle, eye level, low angle, etc.) invites viewers to perceive the subject as more / less powerful, or as powerful, as the viewer.
- What is included or excluded in a frame (i.e. what is within the boundaries of an image) limits the context provided for the viewers to be able to understand a concept.
- Altering the original image by cropping (cutting off sections of an image) influences the focus of the viewers' gaze.
- The type of gaze (e.g., Is the subject directly looking at the viewer or not?) influences how viewers relate with the subject.
- The layout of the elements in the frame (e.g., what is placed at the top, bottom, centre, left, or right side) influences viewers' attitudes towards the concept.

The following questions may help students critically produce designs in response to discourses (Janks, 2010; Kress & van Leeuwen, 2006):

- How are students provided with the opportunity to design texts based on their preferred modes of meaning-making?

- What semiotic modes were used to design the text? (e.g. gaze, frame, angle, layout, perspective, vector, colour, font, line, sound, gesture, music, speech, words, spatial design, texture etc.)
- How does each mode contribute to the intended message/s?
- Is there a consistency between the mode/s used and the message/s created?
- How does the choice of semiotic mode position the creator and the audience?
- What are the possibilities and constraints of using a particular mode to create meaning?

Moreover, Janks not only focuses on design but also emphasises the importance of redesign as a means for social action and change. By providing students with the opportunity to design their own texts, deconstruct them, and eventually redesign them to portray more equitable representations, teachers can enable students to rethink their assumptions and remake their world (Janks, 2010).

The following questions may help students critically analyse texts that others, or they themselves, have originally designed for possible redesign (Janks, 2010; Janks et al., 2014):

- How would the text be different if it were told in another time, place or culture, or with a different point of view?
- Does the text empower or disempower others?
- How else could the text have been designed to promote equity?

While Janks' orientations are defined and discussed individually, they are interrelated. Janks (2010) explains the interdependence of the four critical literacy orientations in Table 3.1.

Table 3.1 – Interdependent Critical Literacy Synthesis Model (Janks 2010, p. 170, 178)

Power without access	This maintains the exclusionary force of dominant discourses.
Power without diversity	Domination without difference and diversity obscures the ruptures that produce contestation and change.
Power without design	The deconstruction of dominance, without reconstruction or design, removes human agency.
Access without power	Accesses without a theory of domination leads to the naturalisation of powerful discourses without an understanding of how these powerful forms come to be powerful.
Access without diversity	This fails to recognise that difference fundamentally affects pathways to access and involves issues of history, identity and value.
Access without design	This maintains and reifies dominant forms without considering how they can be transformed.
Diversity without power	This leads to a celebration of diversity without any recognition that difference is structured in dominance and that not all discourses/genres/languages/literacies are equally powerful.
Diversity without access	Diversity without access to powerful forms of language ghettoises students.
Diversity without design	Diversity provides the means, the ideas and the alternative perspectives for reconstruction and transformation. Without design, the potential that diversity offers is not realised.
Design without power	Design, without an understanding of how dominant discourses/practices perpetuate themselves runs the risk of an unconscious reproduction of these forms.
Design without access	Runs the risk of whatever is designed remaining on the margins.
Design without diversity	This privileges dominant forms and fails to use the design resources provided by difference.

Chapter Summary

This chapter explained Janks' (2010) critical literacy synthesis model, the lens that guided the analysis in this inquiry. This model argues for the crucial interdependence of power, access, diversity and design in critical literacy pedagogy. In this model, identifying 'power' in discourses includes identifying the ways learners are either enabled to reach their full potentials or marginalised / oppressed in the interests of some individuals / groups. 'Access' identifies the opportunities or resources provided to learners to meet their literacy needs. 'Diversity' recognises that literacy practices are inextricably connected to one's history, culture and personal values. 'Re/design' acknowledges the varied meaning-making modes available in order to achieve the aim of critical literacy, which is to enact a personal or social change. Guide questions were provided to clearly distinguish the focus of analysis in each orientation. The next chapter will describe in detail the procedures undertaken to respond to the questions addressed in this inquiry.

CHAPTER 4

Methodology

Chapter Overview

Chapter Four described the rationale and procedures of the research paradigm and the design of this inquiry. This chapter begins by describing the features of qualitative, case study, and action learning and why they are the most appropriate research methods to use in this inquiry. The phases of the research design are described next, followed by an explanation of the ethical procedures followed in conducting the inquiry in a university in the Philippines with teachers as the main participants. It provides descriptions of how data were collected and analysed and what steps were taken to ensure the trustworthiness of the inquiry. The chapter concludes by illustrating the research design framework in a way that summarises how the questions of this inquiry were addressed.

Research Design

The design of this inquiry drew on the principles of qualitative research, case study, and action learning. This section summarises the characteristics of each research method and discusses the appropriateness of these methods for this inquiry.

Qualitative research paradigm

A qualitative research approach was chosen to appropriately respond to the questions of this inquiry. In quantitative studies, researchers begin with a hypothesis and design an intervention that they use to test it. Qualitative researchers, in contrast, begin the inquiry with a working hypothesis, which is subject to change as the researchers' understanding of the phenomena studied is enriched over time. They are thus open to whatever data emerges, and develop a theory based on the data gathered (Lincoln & Guba, 1985). This inquiry did not start with a hypothesis. However, this inquiry did begin with the assumption that teacher professional learning can potentially support participants' understanding and teaching of critical literacy. Qualitative research also aims to study a phenomenon as it unfolds in the natural setting where it occurs on the assumption that human behaviour is significantly influenced by the context in which it takes place. Thus, qualitative researchers try not to manipulate, control or eliminate variables but rather allow the participants to direct the change themselves based on

their own reflections, just as they would do in natural circumstances (Patton, 2002). Moreover, qualitative researchers try to understand the participants' world and the meanings they give to their situations by considering their actions, contexts and perspectives seriously (Radnor, 2001). In this inquiry, participants' voices and perspectives are heard through the use of direct quotations to capture their views and experiences as they interpreted them in their own words (Denzin, 1978). Finally, qualitative research is rich with descriptions of what is going on rather than numerical data. In this inquiry, the class interactions that transpired as the teachers implemented their critical literacy modules are described so that readers are invited to share in the teachers' experiences in the complex contexts that confront them (Cohen, Manion, & Morrison, 2007).

Case study

Gall, Borg and Gall (1996) summarise the common characteristics of case studies. First, case studies are appropriate for inquiries that aim to shed light on a phenomenon of interest to a researcher. Once a phenomenon has been clearly identified, a researcher selects a case, or a particular instance of a phenomenon, to examine in detail. The examination of a case, however, should be 'bounded' (Stake, 1995) for the study to be more manageable and meaningful. A study is considered to be bounded if it requires a limit in terms of number of participants, the scope of the setting, or the timeframe for observations or interviews. Secondly, case studies aim at an in-depth examination of the selected phenomenon. Studying a case in detail involves collecting a substantial amount of data over an extended period of time to represent an event, person or thing. Moreover, case studies seek to understand particular situations in their natural contexts (Yin, 2009). They are appropriate for studies that aim to shed light on the practical problems that arise from everyday experiences (Merriam, 1998), and do not control participants' behaviours (Yin, 2009). Thus, case studies usually involve direct observations of participants in the site where the phenomenon occurs. Finally, case studies aim to understand phenomena as experienced by the participants themselves. This valuing of participants' perspectives (or the emic perspective) is paramount in case studies. A case study researcher enters the site with a genuine interest in how and why participants think and behave in particular ways, and is willing to forego preconceived notions of the forces that shape

the events. Further, a case study researcher understands that the issues participants face are ‘intricately wired to political, social, historical, and especially personal contexts’ (Stake, 1995, p. 17). However, case study researchers must understand not only the participants’ perspectives, but also their own as investigators. In the endeavour to arrive at a conceptual and theoretical understanding of the cases, this researcher’s perspective (or etic perspective) was as important as the participants’ (Yin, 2009).

This inquiry used multiple case study as a method of investigation to respond to the research questions. Multiple case study is a variant of case study which involves two or more observations of the same phenomenon to examine the multiple realities of a situation (Merriam, 1998). Multiple case studies are appropriate if a researcher wants to follow replication logic to test whether the same findings are evident across cases. Yin (2009), however, cautions that the aim of multiple case study research is not to generalise findings but to understand the particularities and complexities of different cases. Therefore, a good multiple case study investigator must be open to contrary findings not aligned with the common patterns previously discovered.

The multiple case study design, described as the ‘in-depth study of instances of a phenomenon in its natural context and from the perspective of the participants involved in the phenomenon’ (Gall et al., 1996, p. 545) was selected as the appropriate research method to respond to the questions of this inquiry. This research design enabled the examination of three English teachers’ varied understandings and teaching of critical literacy during one semester in a private university in the Philippines. Through multiple interactions with each teacher, and a thick description (Geertz, 1973) of the circumstances that surrounded the university and the teachers’ classes, the researcher aimed to illuminate varied perspectives and reasons for the teachers’ beliefs and actions in order to understand their professional orientations.

Action learning

This inquiry further utilised the action learning of teacher participants within the case study design. Action learning is a pedagogical practice introduced by Reg Revans in 1945. Revans gathered together a group of business managers to enable them to learn

with and from each other in solving the practical problems they encountered in their respective organisations, as against learning from management course lecturers who were considered to be experts in business administration (Revans, 1982). This practice has since been adopted, not only in the field of management, but also in educational institutions (Beaty, 1999).

Action learning in an educational setting happens when a small group of teachers come together to ‘regularly reflect and share their experiences as a community to help them understand or address a school-related issue, dilemma, problem or project’ (Aubusson et al., 2009, p. 14). These groups, called ‘sets’, are run with or without a facilitator who can be either a part of the institution or an external academic partner (Aubusson et al., 2009). Sets use the following process: First, the set agrees to meet on a regular basis over a period of time (e.g. for three hours every four weeks for six months). In these meetings, members share their individual concerns, and then, drawing from personal experience, offer support and advice to one another. Each set member then decides which of the advice offered would best solve the problem and makes plans accordingly (Beaty, 1999). The action learning facilitator has a significant role of posing thought-provoking questions, providing opportunities for group feedback, empowering participants to find solutions to their own problems, and provides support for those who struggle in the process (Hill, 2009).

It is important to note that action learning is not the same as mentoring or action research, which are other forms of professional learning. Mentoring in educational contexts usually involves pairing experienced teachers with novice teachers with the goal of improving the classroom competence of the latter under the former’s tutelage. While mentoring may be beneficial to teachers, especially in induction programs, it seems to view the mentee as someone to be supervised rather than as a colleague one collaborates with to improve teaching (Collinson et al., 2009). Action research, in contrast, involves a teacher, working alone or in collaboration with a researcher, who systematically goes through the plan-action-implement-evaluate cycle as a means of gathering data to answer a research question (Kemmis, McTaggart, & Nixon, 2014). Teachers engaged in action learning, on the other hand, go through the process of reflection, sharing, action and feedback mainly to gain a deeper sense of their

personal experience (Aubusson et al., 2009). Although the process may involve some research, engaging in research to solve a problem is not the main objective of action learning. Instead, it focuses on group reflection as a means of learning. The striking difference between action research and action learning is that the latter always involves a collaborative effort among colleagues (McGill & Beaty, 2001).

Action learning was selected as a form of professional learning for this inquiry on the premise that sharing one's experiences and reflections with peers provides teachers with the opportunity to clarify their stances, and rethink their perspectives and behaviours, leading to the possibility of micro-transformations in their professional practice (Hoban, 2002; Ukpokodu, 2009).

Figure 4.1 illustrates how the defining characteristics of qualitative research, multiple case study, and action learning achieve the purposes of this inquiry.

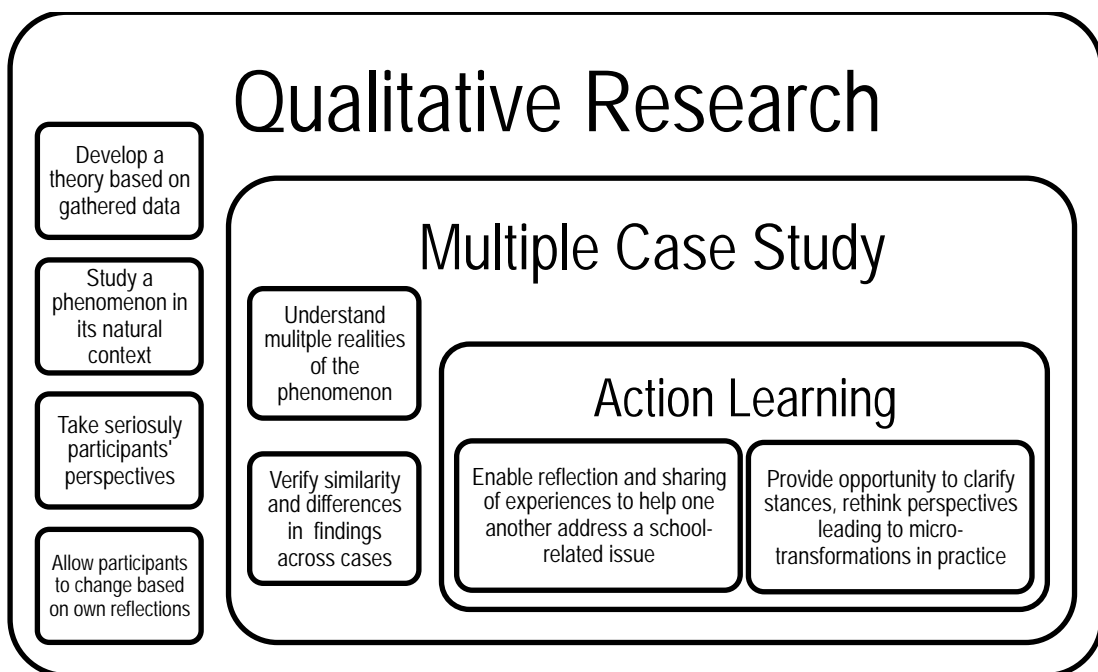


Figure 4.1 – Research Methods of the Inquiry

Locus of the Inquiry

Site

The inquiry was conducted at Luzviminda University, a small private university located in Luzon, the Philippines. Luzviminda University offers undergraduate and postgraduate degree programs to nearly 7,000 students. Most of the students come from the surrounding region with very few international students. This university was selected as the site for the inquiry due to its positive attitude towards research and alternative teaching approaches.

Ethical considerations

Permission to conduct the inquiry and support from the administrators of Luzviminda University were sought and granted. Upon being granted approval by the University of Wollongong Human Research Ethics Committee (HE12/360), the research commenced.

Purposeful sampling (Patton, 2002) was used to select the teacher participants for this inquiry. Of the 17 full-time faculty members of the Literature and Language Studies Department of Luzviminda University, three teachers, who were at different levels of teaching experience, were approached to participate. They were given information about the study through participant information sheets and were informed that they were not at all obliged to participate. The written informed consent form given to teachers (see Appendix A) contained information regarding the purpose, aims and timeline of the inquiry, the kinds of information needed from the teachers and the means by which this information would be obtained, a description of their roles in each phase of the inquiry, their right to withdraw from the study at any time, the promise of confidentiality, and the means by which findings would be disseminated (Gall et al., 1996).

Three teachers consented to participate in this inquiry. Their identities are protected through the use of pseudonyms and the non-disclosure of personal information. These pseudonyms were also used in the transcription of data and filed in a password-

protected computer. Likewise, the confidentiality of the research site was also ensured through the use of a pseudonym.

This inquiry also made use of member checking: each teacher was given a draft of the report pertaining to their case to give them the opportunity to check the reported data. The researcher was aware that the teachers might have found it awkward or embarrassing to read about themselves and their implementation of the critical literacy lessons, and to be compared to the other participants. To protect participants' rights, the final report does not include judgments about the teachers on a personal level but only includes interpretations that are grounded in the data through interviews, focus group discussions and classroom observations (Flick, 2009).

Participant profiles

Beth is an early career teacher who has taught for less than five years at Luzviminda University. She teaches general-curriculum literacy subjects to university fresher students such as English Grammar and Business Communication. Beth holds a bachelor's degree.

Elaine has been teaching between five and ten years at Luzviminda University and teaches general curriculum subjects taken by university freshers and sophomore students such as English Grammar, Oral Communication, Study and Thinking Skills, Business and Research Writing and Introduction to Literature. Elaine holds a Master of Arts degree.

Dan is an experienced teacher and researcher who has been teaching at Luzviminda University for 10 years. He teaches subjects such as Introduction to Literature and Introduction to Literary Criticism to mostly junior and senior year university students majoring in English or Literature. Dan has a Doctor of Philosophy degree.

Phases of the Research Design

The inquiry involved five phases. Data for this inquiry were gathered for one semester and have been represented in an audit trail (see Appendix B). Included in the audit trail are codes identifying the different data sources. These are used to cite the source

of data throughout the explanation of the methodology, the sharing of findings and subsequent discussion related to the research questions.

Phase 1: Understanding the teachers' background and existing perspectives and practices of teaching literacy

An initial one-on-one semi-structured interview was conducted with each teacher. The interviews lasted between 45 minutes and an hour, and were conducted to gain an understanding of each teacher's unique teaching context, experience and philosophy (Bogdan & Taylor, 1984) regarding literacy teaching and learning. An interview guide was prepared which listed the issues to be explored with the teachers in order to be systematic and comprehensive (Patton, 2002). Copies of the guide were given to the teachers prior to the interview to give them time to reflect on their answers (Marshall & Rossman, 2011). However, the exact wording or sequencing of the questions was not strictly followed to give room for flexibility in the teachers' responses (Merriam, 1998) and to allow follow-up questions when necessary (Patton, 2002). These interviews, conducted in English, were audio-recorded.

Phase 2: Conducting professional learning workshops

The second phase involved the teachers' participation in two professional learning workshops on critical literacy facilitated by the researcher. These workshops were conducted prior to the beginning of the semester. The first workshop introduced the teachers to the principles of critical literacy while the second workshop showed how multimodal texts can be interpreted critically (AL2-G; AL2-D). A third workshop was proposed to enable sharing of plans for critical literacy modules but the teachers were not amenable to this, citing prior commitments (AL1-G; AL2-G). The group suggested instead that they engage individually in action learning with the researcher regarding their plans for their modules (AL2-G).

Phase 3: Facilitating teachers' action learning for critical literacy

The third phase of the inquiry consisted of two cycles of action learning. It was important in this inquiry to allow the teachers to design their own critical literacy modules so that their own definitions and perspectives of the critical literacy approach could manifest. The process consisted of discussing with the teachers their self-

designed lesson plans, observing their implementation of the critical literacy approach, facilitating their sharing of reflections and insights, and providing them with feedback (Aubusson et al., 2009).

First, the teachers individually discussed with the researcher their plans for their two critical literacy modules. In these discussions, the teachers were encouraged to reflect on their class objectives and activities, and on how they promoted the development of critical literacy skills. When asked, the researcher provided feedback or suggestions to improve the teachers' plans.

Next, the teachers' implementation of the critical literacy modules was observed. During periods of class observation, descriptions and reflections regarding the classroom setting, behaviour, and speech of the teacher and students, be it overtly expressed or implied, were recorded in a fieldwork journal (Creswell, 2002; Gall et al., 1996). These classroom proceedings were also video-recorded and transcribed to help the researcher recall and validate the observations in the fieldwork journal (Erickson, 1982).

After the implementation of the first critical literacy module, the action learning set met to enable the sharing of reflections of the first module. This process provided the teachers with the opportunity to clarify their understandings of critical literacy, probe deeper into their own teaching experiences, and help each other improve for the next teaching sessions (Beatty, 1999).

The researcher's role in this third phase was that of a 'participant-as-observer', (LeCompte & Preissle, 1993) who took part in the discussion of the action learning set. By doing so, the researcher was provided with an insider's view, or emic perspective, of the affordances and challenges of using this approach in the teachers' unique contexts (Patton, 2002). The proceedings in this action learning group were video and audio-recorded to capture both the verbal and the nonverbal communication among the teachers (Fontana & Frey, 2005; Minichiello, Aroni, Timewell, & Alexander, 2000). These recordings were viewed during data transcription and analysis.

The initial plan for the inquiry was to have a second action learning meeting after the implementation of the second module, however this was not possible. Elaine had to go on leave before the semester ended while Beth conducted the second critical literacy module much earlier than Dan. As such, the sharing of insights and feedback about the second critical literacy module took place between the individual teachers and the researcher and formed part of the teachers' debriefing sessions.

Phase 4: Gathering students' feedback on the critical literacy lessons

After each teacher had implemented a critical literacy module, a group of students was invited to respond in focus group discussions that lasted between 45 minutes and an hour (Patton, 2002). The focus group discussions enabled the students to freely describe their experiences and provide feedback about the teachers' modules. This feedback was relayed to each teacher in subsequent action learning meetings.

During the focus group discussions, the students were asked to express their thoughts in the language they were most comfortable with, whether it was the regional language, Filipino or English. These interviews were transcribed and relevant parts translated to English.

Phase 5: Debriefing between researcher and teachers

This phase combined the teachers' reflections on the implementation of the second critical literacy module and the exit interview with the teachers. In the hour-long debriefing, teachers were encouraged to describe the benefits, challenges, and dilemmas that they experienced using a critical approach to teaching, and to sum up their reflections on the whole study (Browne & McNaughton, 2006). This debriefing session was audio-recorded for later analysis.

The flow of the inquiry and the procedures in each phase are summarised in Figure 4.2.

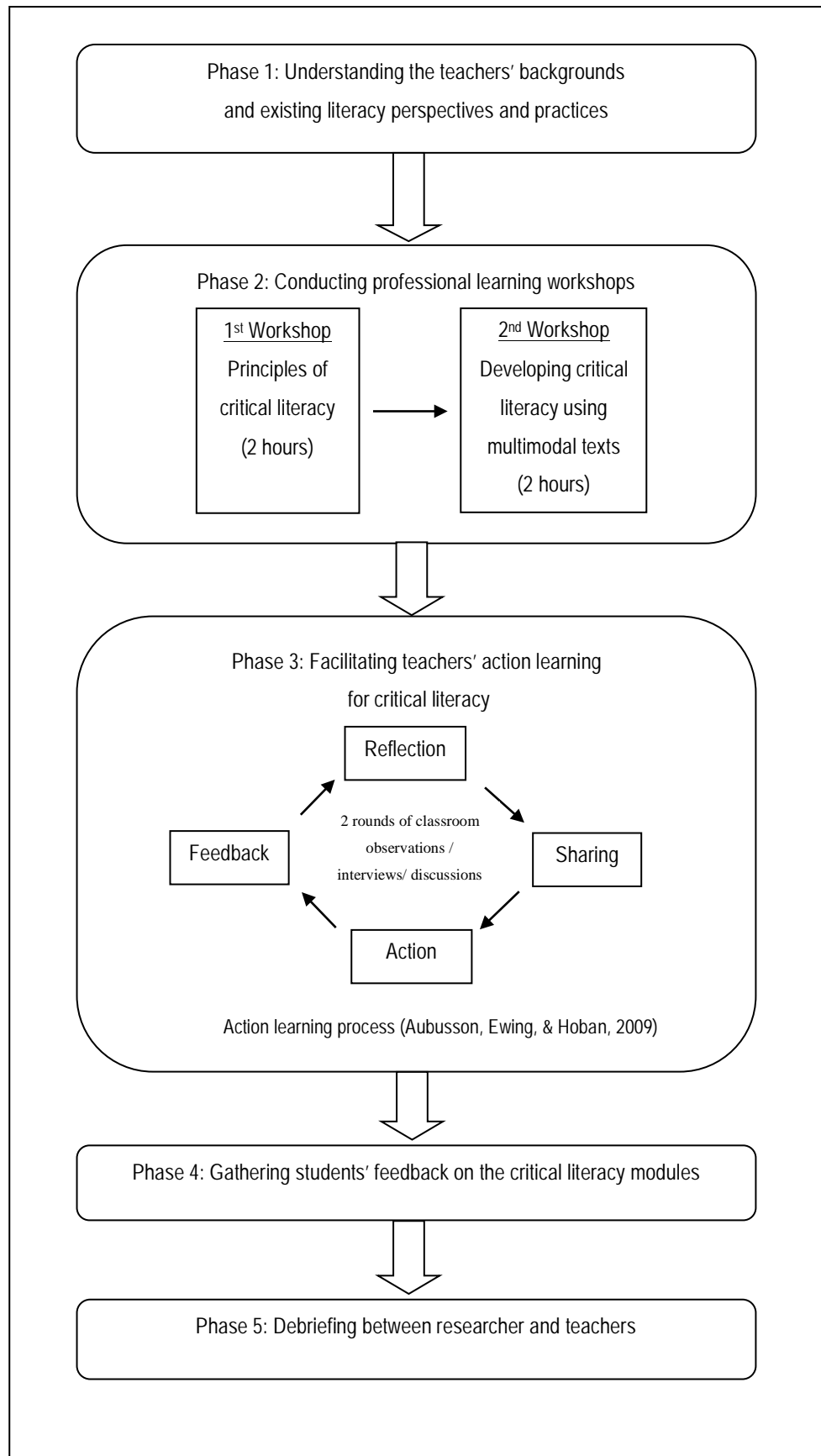


Figure 4.2 – Phases of the Research

Data Sources

Triangulation, or the use of different data sources (Patton, 2002), contributes to the reliability of findings because varied data sources capture multiple perspectives of the phenomenon under study. In this inquiry, interviews, observations and documents were used to capture the nuances of the teachers' and students' experiences of critical literacy. The following section describes and justifies the data collection procedures used in this inquiry.

Semi-structured interviews

Semi-structured interviews use prepared interview guides (see Appendix C) that listed the issues to be explored with the participants. In this type of interview, the interviewer is free to spontaneously rephrase questions or to ask clarifying or probing questions when necessary to elucidate on the participants' experience (Patton, 2002). Semi-structured interviews are best practised in situations when the interviewer wants to cover pertinent issues in a given time frame and yet allow room for flexibility (Minichiello et al., 2000). They were used to explore each teacher's philosophy, experiences, plans and insights individually.

Focus group discussions

In a focus group discussion (or group interview), the interviewer/moderator facilitates interactions between the participants using either a structured or unstructured format. Focus group discussions are considered appropriate when the purpose of the inquiry is to stimulate discussions of experiences shared by the members of the group (Fontana & Frey, 2000). A focus group discussion allowed the participants 'to react to and build upon the responses of other group members' (Stewart & Shamdasani, 1990, p. 16) in sharing their views of the critical literacy approach.

Observation and fieldwork journal

Observation is vital in qualitative research to obtain a detailed knowledge of the participants' contexts. The first-hand observations of the classroom interactions were used as reference points during subsequent interviews with the teachers.

During classroom observation of critical events, comments and insights were noted in a fieldwork journal (Merriam, 1998). This fieldwork journal also contained a record of the researcher's fears and questions, as well as changes in perspective throughout the research process (Robinson, 1994). As the classroom proceedings were transcribed, the researcher recorded insights into details relevant to the study which were not noticed during the classroom observation (Bogdan & Biklen, 2003).

Documents

While fieldwork journals, transcripts of interviews, and observations are produced by the researcher, other types of documents are produced by the participants themselves (Bogdan & Biklen, 2003). Examples of such documents used in this inquiry are the syllabus, class handouts, assessment rubrics, selected students' work samples, and e-mail correspondence with the teachers. Documents also included the resources used in facilitating the professional learning workshops such as photos from newspapers, advertisements and political cartoons. Reviewing documents is an important and relevant part of data collection in case study research for the purpose of corroborating data from observations and interviews (Yin, 2009). These documents are found in the appendices.

Table 4.1 summarises the data collected within each phase of the inquiry:

Table 4.1 – Collected Data for Each Phase of the Research

<i>Phase of the Research</i>	<i>Data Collected</i>
Phase 1: Understanding teachers' backgrounds and existing literacy perspectives and practices	<ul style="list-style-type: none"> • Three semi-structured interviews • Fieldwork journal
Phase 2: Conducting professional learning workshops	<ul style="list-style-type: none"> • Two focus group discussions • Documents (e.g. newspaper photos and articles, print and television advertisements, political cartoons, journal articles, websites) • Fieldwork journal
Phase 3: Facilitating teachers' action learning for critical literacy	<ul style="list-style-type: none"> • One focus group discussion • Nine semi-structured interviews • 11 classroom observations • Documents (teachers' resources for class lessons, students' works) • Fieldwork journal
Phase 4: Gathering students' feedback on the critical literacy lessons	<ul style="list-style-type: none"> • Six focus group discussions • Fieldwork journal
Phase 5: Debriefing between researcher and teachers	<ul style="list-style-type: none"> • Three semi-structured interviews • Fieldwork journal

Data Analysis

After initial data were gathered from interviews, observations and documents, they were transcribed, translated and described. Each page of data was noted to record its sources for reference, and any important details or insights were coded to form part of a potentially emerging theme. In coding details or insights, this inquiry used a combination of inductive, deductive and cross-comparative data analysis and critical discourse analysis to examine how the details corresponded to the research questions.

The inquiry used Miles and Huberman's (1984) model of data analysis, which involves a continuous and recursive process of data collection, data reduction, data display, and drawing / verifying conclusions. Data reduction begins once the researcher selects, focuses on and synthesises information to include in the analysis. Once data for analysis have been identified by coding significant details and insights,

the next step is to display the data in an organised, compressed form (see Appendix R for a sample data display) to show how concepts are interrelated. The data display thus facilitates the drawing and verification of conclusions.

Inductive analysis of data

Inductive analysis involves discovering patterns, themes and categories in one's data (Lincoln & Guba, 1985). Significant recurring themes were identified, coded and placed in tentative categories (Merriam, 1998). These categories were reviewed and revised, especially if the data revealed many overlapping items (Patton, 2002).

Inductive data analysis was used to examine teachers' understandings of critical literacy and to identify the enablers and inhibitors they experienced in applying a critical literacy approach in their English classes. Key words, phrases or statements were highlighted in the transcribed individual semi-structured interviews, classroom observations and focus group discussions. If the same key words, phrases or statements were found to be repeated in different contexts, they were coded and grouped according to themes and given tentative general labels that were finalised at the end of data analysis (see Appendix P for a sample coding using inductive data analysis).

Deductive analysis of data

Deductive analysis of data begins with theoretically based hypotheses and assesses how they apply in the study (Lincoln & Guba, 1985). Because the theory used in this inquiry is Janks' (2010) critical literacy synthesis model, some data were coded based on how they aligned with the general themes of power, diversity, access and design. For example, to be coded under the label of 'Power', an incident had to manifest power relations in terms of literacy practices (e.g. favouring of one literacy practice over another), textual practices (e.g. inequitable representations of marginalised people in texts), or social practices (e.g. unjust pedagogical, institutional or community practices). (see Appendix R for a sample deductive data analysis based on Janks' model).

Cross-comparative analysis of data

This inquiry adopts Glaser and Strauss' (1967) constant comparative method as a procedure for interpreting texts. After the coding, categorising and labelling of the themes that surfaced in each teacher case, these emerging themes were examined to determine how they related to data that ran across all three cases. The groups of data were constantly reviewed to check for overlaps and ambiguity (Charmaz, 2006). As categories and patterns were discovered, they were evaluated in terms of their causality and the interrelationships among the data (Marshall & Rossman, 2011). For example, to identify similarities between the teachers' understandings of critical literacy, recurring statements from interviews or recurring behaviours noted during classroom observations were coded and grouped in categories. If there were several statements or behaviours that comprised one category, this was highlighted as a significant finding of the study (see Appendix R for a sample cross-comparative coding of data).

Critical discourse analysis

According to Rogers and Wetzel (2014) critical literacy studies cannot be done without critical discourse analysis. A critical analysis of the discourses produced during the interviews, group discussions and observed classroom interactions was necessary to reveal patterns of meaning so that data could be categorised into relevant themes. There is a range of approaches to discourse analysis. This inquiry deemed as the most appropriate Carabine's (2001) approach, which is based on Foucault's genealogical perspective on discourse. A genealogical perspective on discourse emphasises the action and process or practice aspects of discourse and the interrelationships between knowledge and power revealed therein. This approach, which recognises talk and texts as social practices, focuses on both the practices themselves and the resources utilised in those practices in order to respond to the research questions.

The following guidelines were proposed by Carbine (2001) and were adapted for conducting the critical analysis of discourses (cited in Keller, 2013, p. 54).

1. Selection of the text or discourse for investigation

2. Repeated readings of the data using the guide questions to interrogate the text or discourse (see pages 63-68)
3. Identification of themes, categories, and objects of discourse
4. Searching for evidence of inter-discursive relationships
5. Identification of the discursive strategies and techniques that are employed
6. Searching for what is not being said and for gaps in meaning
7. Searching for resistances and counter-discourses
8. Identifying the effects of the discourse
9. Sketching the background to the object of inquiry
10. Contextualising the material in the power/access/diversity/design networks of the particular historical and sociocultural settings
11. Paying attention to the limitations of the research, the data, and the sources.

Using these guidelines provided a system for analysing significant texts and discourses in this inquiry.

Data Transcription

Transcription of data was made after every data collection event. The teachers are identified by their pseudonyms while students are identified by 'S' followed by a number to indicate different students talking. To ensure concision, to provide clarification, and to capture the nuances of the participants' utterances, the following symbols are used to guide the transcription of selected data (Jefferson, 1984):

- ↑ rising intonation
- ↓ falling intonation
- ! animated tone
- ? interrogative intonation
- = no break or gap between the utterances
- : prolonged prior sound
- ... omitted speech
- °word° word is uttered in a softer voice
- (word) Filipino language transcribed in English
- [word] transcriber's specification of reference
- ((word)) transcriber's verbal descriptions of visual actions

The use of these symbols to annotate participants' verbal statements was deemed helpful for interpreting subtle meanings that could not be revealed by mere transcription of words (Jefferson, 1984). A sample transcription of data is provided in Appendix D.

Data Reporting

The first research question, 'How can professional learning with a critical literacy focus support teachers' literacy teaching?' is addressed by a report of the teachers' action learning for critical literacy in Chapter 5. The data gathered in Phases 2 and 5 of the inquiry served as a basis for this report (see Figure 4.2). Inductive data analysis was used to interpret the discourse.

The second research question, 'What understandings do college teachers have about the teaching and learning of critical literacy?' is answered through data gathered in Phases 1, 2, and 5 of the inquiry. Inductive data analysis was likewise used to interpret the information.

The third research question, 'What enablers and inhibitors do teachers experience in implementing critical literacy in their classes?' is addressed in the descriptions of the teacher cases in Chapter 6. Deductive data analysis was used to categorise information gathered from Phases 3 and 4 of the inquiry. In describing each case, data were first analysed individually within the dimensions of critical literacy identified by Janks (2010) and then considered across the four dimensions in an attempt to acknowledge their interdependence within the model. Comber (2011) and Janks (2013) served as models on how to organise data. The cross-comparative analysis of the three teacher cases is reported in the discussion section of Chapter 7.

Provisions for the Trustworthiness of the Inquiry

This inquiry used a number of strategies to provide credibility:

- Triangulation through multiple data sources was used to provide varied perspectives, and to understand the nuances of the experience as revealed by the consistencies and inconsistencies of the data (Patton, 2002).

- ‘Thick description’ (Geertz, 1973, p. 2) of the setting and events was achieved through quotes, excerpts of classroom interactions, photos and images to facilitate readers’ understanding of the participants’ experiences.
- Ideas which ran contrary to gathered themes were included to ensure that multiple realities of the phenomenon were captured (Lincoln & Guba, 1985).
- Pieces of data gathered during data analysis were shared and discussed with research supervisors to clarify shared interpretations (Marshall & Rossman, 2011).
- Member checking with the teachers (through e-mail exchanges) was done after the formal data collection phase to make sure that their perspectives were accurately represented (Lincoln & Guba, 1985).

Parameters of the Inquiry

A qualitative case research acknowledges that the results found in the inquiry have meaning only in the context of the unique interactions among the participants and researchers, and in setting at that particular time. This means that what was found in this inquiry cannot be generalised to other educational contexts, even those with similar environments (Patton, 2002). Moreover, the data collection period of this research was limited to 16 weeks or one semester. Given the complexity of critical literacy and the limited time allotted for teachers’ action learning, this inquiry focused on micro-transformations in the teachers’ perspectives or behaviours. This inquiry also analysed data using Janks’ (2010) critical literacy synthesis model, and as such the interpretations are limited by the use of this particular lens.

Figure 4.3 summarises how this inquiry addresses what Yin (1989) cites as the five essential components of a case study research design: 1) the study’s questions, 2) its propositions, 3) the units of analysis, 4) the logic linking the data to the propositions, and 5) criteria for interpreting the findings.

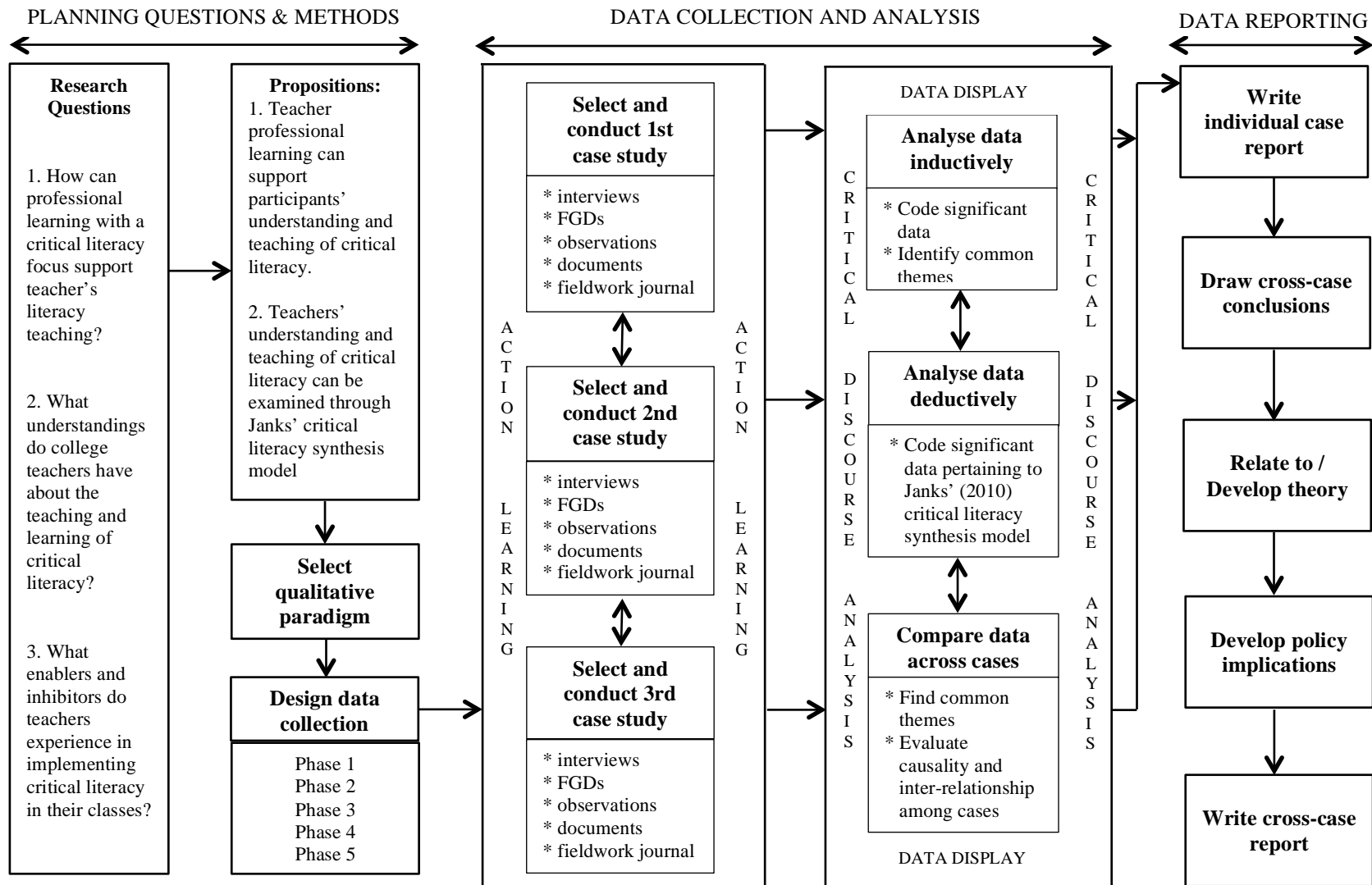


Figure 4.3 – Research Design of the Inquiry

Chapter Summary

This chapter explained how a qualitative research paradigm, a multiple case study approach and action learning methods were chosen as the best tools to use to respond to the questions of this inquiry. A detailed description of the research site, the ethical considerations in selecting and interacting with the participants, the methods of data collection, analysis and reporting were provided. The conceptual framework of the research design was explained at the end of the chapter to reveal the interactions between the selected approaches and methods used in this inquiry. The next chapter will describe how the teachers' professional learning on critical literacy was facilitated.

CHAPTER 5

Teachers' Action Learning for Critical Literacy

Chapter Overview

This inquiry included a professional learning component to initially clarify and then develop the teachers' understanding of pedagogical approaches to teaching critical literacy. This chapter examines the ways the participant teachers' critical literacy teaching was supported through professional learning with a critical literacy focus. The chapter first outlines the design of the formal workshops and their rationale. It next describes the principles of critical literacy emphasised in the workshops and provides examples of how the teachers critically analysed the discourses in texts and their own pedagogical practices. The chapter concludes with a synthesis of the conditions that supported and limited the teachers' action learning based on data gathered during the workshops and subsequent action learning meetings.

First Workshop: Principles of Critical Literacy

The first workshop was facilitated on November 16, 2012, during the second week of the second semester. This two-hour workshop aimed to:

- Introduce teachers to the essential principles of critical literacy based on relevant literature
- Enable the teachers to take on roles as learners in practising critical literacy so that they could experience how their own students might respond to the critical literacy modules they were to design later.

Table 5.1 summarises the design of the first professional learning workshop.

Table 5.1 – First Workshop Design

<i>Topic focus:</i> Principles of critical literacy	
<i>Resources:</i> <ul style="list-style-type: none"> • Media texts e.g. printed advertisements, Facebook post, newspaper articles • Powerpoint presentation • Journal article (Iewison et al., 2002) • Handout. 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Differentiate between traditional readings, critical readings and reader responses • Illustrate the principles of critical literacy through an analysis of media texts. • Examine how language in print-based texts reveals authors' underlying ideologies. • Reflect on and discuss the possibilities and constraints of practising the principles of critical literacy in the teachers' contexts. 	<ul style="list-style-type: none"> • Teachers determine the focus of each concept based on a set of questions (10 minutes). • Teachers analyse media texts through a critical literacy perspective (60 minutes). • Teachers practise critical language awareness in analysing a newspaper article (20 minutes). • Teachers share their insights about applying the principles of critical literacy in their classrooms (30 minutes).

Acknowledging Beck's (2005) observation that there is an 'absence of a single, widely accepted definition of critical literacy or a template for bringing critical literacy to pedagogical practice' (p. 395), I focused on the following aspects of critical literacy which I believe are essential for understanding this concept.

1. Critical literacy recognises that all texts are biased and reveal only partial 'truths' about a concept

Critical literacy assumes that each text is representation of only one version of 'reality'. Even scientific texts, which we have associated with objectivity, can never be neutral. Creators of texts can never fully give space to all the possible perspectives and angles of a topic. Their texts inevitably reflect their own perspectives and biases (Stevens & Bean, 2007).

2. Critical literacy is reading for explicit and implicit ideologies in texts

Critical readers not only note the biased nature of texts but also recognise that texts are based on ideologies that serve the interests of particular people or groups.

Ideologies are stories, narratives, points of view or practices repetitively produced within a culture through various texts such that they have been naturalised. People then believe them to be true and therefore do not question the underlying assumptions and implications of such beliefs or practices (Schirato & Yell, 1996). According to Fairclough (2001), ‘ideology is most effective when its workings are least visible’ (p. 71). Hence, Janks (2010) argues that ‘part of the work of critical literacy is to make these workings of power visible, to naturalise “common sense” assumptions and to reveal them as constructed representations of the social order, serving the interest of some at the expense of others’ (p. 39).

To explain further these two principles of critical literacy, I selected a print advertisement (see Figure 5.1) titled *What’s Your Mix?* by a well-known clothing line in the Philippines to illustrate how ideology operates through unification as defined by Thompson (1990). This print advertisement briefly appeared in 2007 before its circulation was discontinued due to public criticism (Cuala, 2012). It shows a medium shot of a young woman wearing grey and white plaid shirt tucked inside khaki pants and looking directly at the viewer. Superimposed on the middle of this image are the words ‘50% Australian and 50% Filipino’.



Figure 5.1 – Bayo’s *What’s Your Mix* Advertisement, circa 2007

On the right side of the image are two paragraphs explaining the company’s rationale for the ‘what’s your mix’ slogan. The first paragraph of the rationale reads as follows:

This is just all about MIXING and MATCHING [all caps are in the original] nationalities, moods, personalities, and of course your fashion

pieces. Call it biased but the mixing and matching of different nationalities with Filipino blood is almost a sure formula for someone beautiful and world class. We always have that fighting chance to make it in the world arena of almost all aspects be it fashion, music, science and sports. Having Filipino lineage is definitely something to be proud of.

I explained to the teachers that in critical literacy we analyse how texts position readers through language use (AL1-G). The use of 'we' in this advertisement, for example, positions the Filipino readers to collectively aspire to be 'beautiful and world-class' through the mixing of Filipino blood with other races. The teachers interpreted the creators' underlying ideologies regarding Filipino identity. Elaine, for example, said that 'it's trampling on the 100% Filipinos' because it seems to be saying that 'just because I'm a hundred per cent Filipino I can't be beautiful and world-class? ... Without doing anything, you're already beautiful and world-class just because you have mixed bloods' (AL1-G). Beth, for her part, said that the advertisement seemed to be suggesting that 'if you want your children to be world-class and beautiful, then you have to find someone from a foreign land. That's how you create a world-class Filipino' (AL1-G).

We then discussed how powerful media texts can be used to promote ideologies which foster inequity and, if left unexamined, cause readers, especially impressionable adolescents, to accept the creators' views as true. In presenting such material to the teachers, I emphasised that such kinds of texts that convey inequitable worldviews (In this case, that the Filipino race is an inferior one on its own) have a place in the classroom where students can analyse the factors shaping such ideologies and their implications.

3. Critical literacy entails reading for multiple and/or contradictory voices in the text through critical language awareness

Another important aspect of critical literacy is reading a text for its multiple and sometimes contradictory meanings. I selected the newspaper article entitled *Egg and Sperm Race – Who's the Runner* (Janks, 2010) to illustrate several points: first, that a multiplicity of voices can be found in texts; second, that seemingly scientific-

sounding articles do not necessarily reflect neutral points of view; third, that the language choices of authors reveal their implicit or even unconscious ideologies; and finally, that there can be contradictions between the explicit and implied messages as well as between the written and visual texts.

In discussing the newspaper article (see Appendix E4), the teachers quickly identified the explicit message of the author. Elaine pointed out that the author was presenting two versions of reality regarding fertilisation: 'One is that the sperm is more dominant than the egg and the other is that none is more dominant than the other because they're equal [in their efforts in the fertilisation process]' (AL1-G). When asked which version the author favoured, Elaine and Dan agreed that the author favoured the latter view, citing the last paragraph and the neutral tone of the article to support their conclusion. They were then directed to notice the tone of uncertainty conveyed by the words, 'this is at least the thesis advanced by Martin', 'Martin argues', 'seems', and 'perhaps', and the use of active voice and words with positive connotations to describe the sperm cell's movement, and the use of passive voice and words with negative connotations when talking about the egg cell. As a result, the teachers concluded that Stepney's choice of words seems to imply he has a stereotypical view of women despite the explicit message of gender equality that he seemingly advocates (Janks 2010).

The possibility of contradictory meanings in texts was explained very well by Dan when he stated that a person can be controlled by multiple ideologies. According to Dan, a person's ideology which has stayed with him/her for a long time, cannot be completely erased by a new ideology:

When the new ideology enters, it does not completely erase the old ideology because the old ideology can control people unconsciously and that control can come out in some small signs or language and [so] there can be irony, there can be contradiction. (AL1-G)

This exercise suggested to the teachers that while it is important to teach students how to analyse the explicit arguments of texts, they should also be guided to uncover the underlying ideologies, and to determine whose interests they serve. This exercise on critical language awareness led Beth to realise the implications of teaching grammar

to students: ‘we should not only teach them the “what” or the “why” of using particular grammar structures ... but the actual intentions of that particular utterance’ (AL1-G).

4. Critical literacy involves looking at an issue in multiple perspectives.

I selected a Facebook post (Caranay, 2011, November 10) contextualised in the Filipino experience to illustrate how ideology works through fragmentation.

According to Thompson (1990), fragmentation works when an author emphasises the differences between individuals or groups and portrays one as wicked to promote the interests of the other more powerful group or individual. The Facebook post that I selected (see Figures. 5.2 and 5.3) compares the financial status of young female employees and household workers. The author seems to depict the *Indays* (*Inday*, is a generic name used for female household workers in the Philippines), or house helpers, as lazy freeloaders who are financially more stable than their young employers.

Through language, colours and symbols, the author seems to be attempting to influence readers to empathise with ‘Ms Employee’, represented as a young hardworking employee who tries to make ends meet as she struggles for financial stability in her role as a newcomer in the workforce.

We examined the strategies used by the author to position the reader to view household workers in a negative light. Some of these strategies which the teachers identified were: 1) the use of the derogatory generic term *Inday* to refer to the house helper, 2) the words used to refer to each of their employees: ‘boss’ for Ms Employee and *amo* (‘master’) for *Inday*, 3) portrayal of *Indays* as lazy freeloaders (e.g. ‘puts her feet up and watches DVD while her master is away’), 4) use of figures to bloat the salary of *Inday* to reinforce the message that she is able to save more from her monthly salary; 5) use of background colours that activate readers’ symbolic associations (e.g., yellow for Ms Employee versus black for *Inday*); and 6) the layout. The teachers observed that in placing details regarding Ms Employee in the left column, and *Inday*’s on the right, the author wanted readers to highlight Ms Employee’s perspective rather than *Inday*’s (AL1-G).

MS. EMPLOYEE		VS	INDAY
Salary:	12,000 / month		5,500 / month
Tax:	1000		Wala
Food:	Sariling gastos 3000/month		Galing sa Ref ng amo
Transpo:	Commute 100/day or 3000 / month		Libre sakay kay amo
Cellphone:	1 Cellphone 1000/month		2 daming load naka unli pa(500 / month)
Time Freedom:	Pag wala si boss trabaho padin		Pag wala si boss nood dvd nakataas pa paa
shampoo, soap, toothpaste:	Sa sariling bulsa galing (500 / month)		Nakaready na sa bathroom nila boss
Billings:	Nagbabayad ng kuryente, tubig, bahay (3000/month)		Libre lahat
Total:	11,500 / month		500 / month
Savings	500 / month		5,000 / month
Tumawag kay nanay: "Nay pasenxa na di muna ako makakapagpadala sa inyo sa mindoro" ☹			Tumawag kay nanay: "Nay kamusta na? nabili nyo naba ung lupa jan sa mindoro?" ☺

Figure 5.2 – Ms. Employee vs. Inday, Original Version

Ms Employee		versus	Inday
Salary	P12,000 a month		P5,500 a month
Tax	1000		None
Food	P3000 a month: Taken out of her own pocket		Taken from the master's fridge
Transportation	Commutes to work: P100 a day or P3000 a month		Free ride in the master's car
Cell phone	1 cell phone: P1000 a month bill		2 cell phones of unlimited SMS: Spends P500 a month
Free time at work	If the boss is not around, she still works in the office		If the boss is not around, she puts her feet up and watches DVD
Shampoo, soap, toothpaste	P500 a month: Taken out of her own pocket		They're all ready to be used in the boss' bathroom
Bills	Pays for the electricity, water and rent bills		All free
Total	P11,500 a month		P500 a month
Savings	P500 a month		P5,000 a month
Calls her mother: 'Ma, I'm sorry but I can't send any money for now.' ☹			Calls her mother: 'Ma, how are you? Have you bought that piece of land there in Mindoro (her hometown)?' ☺

Figure 5.3 – Ms. Employee vs. Inday, English Translation

This text clearly shows how the authors include details that support their arguments and exclude contradictory information, thus silencing other points of view (Ciardiello, 2004). Critical literacy, however, invites readers to explore varied perspectives of an

issue, and to give voice to the silenced perspective (Wolfe, 2010a). To illustrate this principle, the teachers were next asked to reconstruct the text considering the point of view of *Inday*. During the process, Dan mentioned that from *Inday's* perspective, her salary would be represented as smaller and Ms Employee's salary bigger. Elaine, on the other hand, stated that the missing aspect of job responsibilities should be added, saying that *Inday's* job description covers anything that the 'master' wants her to do while Ms Employee has fixed job responsibilities. Beth further added that the reconstructed text would also show that *Inday's* healthcare, leave or retirement benefits may be much less than what Ms Employee would be entitled to receive.

This exercise illustrated what Bartholomae and Petrosky (1993) call the ability to read 'with the grain' – that is, reading through the lens of the author, and 'against the grain' which involves the ability to identify the contradictions, flaws and gaps in the text. Both ways of reading are important skills in achieving critical literacy.

5. Critical literacy goes beyond personal / aesthetic responses to texts to include social action

We next discussed the difference between reader response and critical literacy. In adopting a reader response approach to text analysis, readers focus on their personal and aesthetic responses to texts. Through this approach, readers will, at most, gain an enriched appreciation of the text for its literary craft, or establish personal connection with its themes. On the other hand, critical literacy, which focuses on social action, develops empathy for and imagination of other people's lives, invites understanding of others' perspectives on issues that matter, and encourages personal or collective action in response to issues (Bomer & Bomer, 2001).

Using the Facebook post as a text, the teachers were next invited to think of class activities or projects that would encourage a deeper exploration of the plight of house helpers in the Philippines. Dan and Elaine believed that research work involving interviews with household helpers and their employees might actually help students understand the situation better. Through actual interviews, the students could do something to change the lives of house helpers. Dan stated, for example, that after the interview, the students 'can tell their parents that house helpers need better pay or

some vacation days and other types of benefits' (AL1-G). Elaine, on the other hand, believed that students interviewing their own house helpers would enable them to 'hear about the two situations and how they are put in a different light' (AL1-G). And Beth suggested that students could research the causes of the inequities experienced by both house helpers and young employees to determine if they were caused by a systemic flaw in Philippine laws (AL1-G).

6. Critical literacy recognises that both authors and readers are sources of meaning in texts

To illustrate the difference between traditional reading and critical literacy, the teachers were shown sample reading comprehension questions from a website (Reading Comprehension Worksheets, n.d.). Some of the reading comprehension questions in the worksheets were 'What literary device is used in line A?', 'What is the main argument of the author?', 'What caused the phenomenon?' We then contrasted these questions with examples of critical literacy questions such as 'Whose interests is served by the message of the text?' 'What has been left out of the text?' 'What different interpretations of the text are possible?' (Critical Literacy, 2009) and determined the differences in the reading processes required. Elaine pointed out the limiting nature of the comprehension questions because they did not allow students to make connections with the text and give it meaning, while Dan stated that the reading comprehension questions did not account for multiple reading and critiquing of the text. Beth, on the other hand, said that the comprehension questions assumed that there was an expected answer and she was concerned that those who did not get the correct answer may have concluded that they did not know how to read the text (AL1-G). It appeared that for the teachers, exploring students' own interpretation of texts was just as important as their comprehension of the authors' intended meanings.

Second Workshop: Developing Critical Literacy through Multimodal Texts

The second workshop was conducted with Beth and Elaine on November 23, 2012 (AL2-G), and separately with Dan on November 30, 2012 (AL2-D) at Luzviminda University. While the first workshop introduced the teachers to the principles of critical literacy, the second workshop facilitated teachers' deconstruction of the underlying ideologies in multimodal texts such as photos, political cartoons, and print and television advertisements. The second workshop (see Appendix F) aimed to encourage teachers to use multimodal texts to develop critical literacy because 'image (and other meaning-making modes) is as ideological and as power-laden as word' (Jewitt, 2008, p. 252). By analysing the effects created by the use of visual elements such as gaze, shot, frame, angle, layout, vector, font, colour and line, as well as sound elements such as intonation, rhythm and intensity level, readers may be in a better position to interpret ideologies and their implications based on the inequities that authors implicitly present to the audience (Kress & van Leeuwen, 2001). Table 5.2 summarises the design of the second workshop.

Table 5.2 – Second Workshop Design

<i>Topic focus:</i> Developing critical literacy using multimodal texts	
<i>Resources:</i> <ul style="list-style-type: none"> • media texts such as television advertisements, newspaper photos, political cartoons • Powerpoint presentation (see Appendix F). 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Illustrate how images reveal authors' underlying messages. • Examine how authors combine different meaning-making modes to coherently convey a message. • Reflect on and discuss the possibilities and constraints of practising the principles of critical literacy in the teachers' contexts. 	<ul style="list-style-type: none"> • Teachers interpret authors' underlying messages based on the theory of visual design (Kress & van Leeuwen, 2006) (60 minutes). • Teachers analyse a television advertisement using the grammar of visual design and sound (30 minutes). • Teachers share their insights about applying the principles of critical literacy in their classrooms (30 minutes).

The teachers were presented with a table comparing the processes involved in the reading of written texts and multimodal texts (Walsh, 2004). Through this comparison, I aimed to show that using multimodal texts in the classroom requires a metalanguage of the grammar of visual texts as a basis for interpreting authors' ideologies. Providing students with the structure of visual texts can help them interpret authors' messages as well as provide them with the metalanguage needed to explain the choices for their own multimodal designs (Jewitt, 2008; Unsworth, 2001).

In discussing the grammar of multimodal texts, I drew heavily on Kress and van Leeuwen's (2006) theory of the grammar of visual design and Trifonas's (1998) theory on the elements of line (cited in Anstey & Bull, 2000, p. 181). Tables 5.3 and 5.4 summarise the elements of line and image and the effects they create. These elements were presented to the teachers in the second workshop:

Table 5.3 – Elements of Line (Anstey & Bull, 2000)


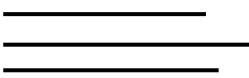

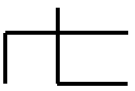
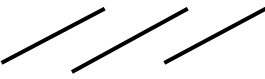


Elements of Line	Illustration	Interpretation
Vertical		– Feelings of isolation
Horizontal		– Feelings of calmness or lack of strife
Doorways		– Feelings of solidarity and security
Right angles		– Suggests artificiality
Diagonals		– Feelings of being off-balanced or out of control; flying / falling
Jagged		– Feelings of destruction or anger
Curved		– Suggests unpredictability

Table 5.4 – Elements of Image (Kress & van Leeuwen, 2006)

Element of Image	Questions to ask of the multimodal text:	Influences viewers to:
Gaze	<ul style="list-style-type: none"> – <i>Demand gaze</i> (Does the subject look at the viewer directly?) – <i>Offer gaze</i> (Does the subject look elsewhere, except the viewer?) 	<ul style="list-style-type: none"> – Engage with the subject and act – Observe and reflect on the subject
Frame	<ul style="list-style-type: none"> – <i>Close up shot</i> (Is the subject captured from head to shoulders?) – <i>Extreme close up shot</i> (Is the subject captured less than the close up shot?) – <i>Medium close shot</i> (Is the subject captured from head to knees?) – <i>Medium long shot</i> (Is the subject captured from head to toe) – <i>Extreme long shot</i> (Is the subject captured from a distance?) 	<ul style="list-style-type: none"> – Establish an intimate or personal relationship with the subject – Focus on a detail or emotion of the subject – Establish a social distance with the subject – Establish a public distance with the subject – View the subjects as strangers
Horizontal Angle	<ul style="list-style-type: none"> – <i>Frontal angle</i> (Is the subject captured from the front?) – <i>Oblique angle</i> (Is the subject captured sideways?) – <i>Back angle</i> (Is the subject captured from behind?) 	<ul style="list-style-type: none"> – Be involved with the subject – Be detached from the subject – Have ambivalent attitude toward the subject
Vertical angle	<ul style="list-style-type: none"> – <i>Low angle</i> (Is the subject captured from below?) – <i>High angle</i> (Is the subject captured from above?) – <i>Eye level</i> (Is the subject captured in the same level with the viewer?) 	<ul style="list-style-type: none"> – Feel powerless against the subject – Feel powerful over the subject – Feel equally powerful with the subject
Layout	<ul style="list-style-type: none"> – <i>Upper left margin</i> (Where is the ideal and given information placed?) – <i>Upper right margin</i> (Where is the real and new/problematic information placed?) – <i>Centre</i> (Where is the most significant information placed?) – <i>Lower left margin</i> (Where is the real and given information placed?) – <i>Lower right margin</i> (Where is the real and new/problematic information placed?) 	<ul style="list-style-type: none"> – Determine the value given to the subject
Salience	<ul style="list-style-type: none"> – <i>Size</i> (How big is the subject represented?) – <i>Sharpness</i> (How sharp is the focus given to the subject?) – <i>Foreground</i> (Which subject is foregrounded? Which subject is merely in the background?) 	<ul style="list-style-type: none"> – Determine the weight of importance given to the subject
Colour	<ul style="list-style-type: none"> – <i>Symbolism</i> (What is the cultural or universal symbolism of the colours used?) 	<ul style="list-style-type: none"> – Associate colour with certain emotions, ideas, beliefs
Texture	<ul style="list-style-type: none"> – <i>Sense of feeling</i> (How does the sense of sight connect with the sense of touch?) 	<ul style="list-style-type: none"> – Feel empathy with the subject

The second workshop centred on the following principle of critical literacy:

Critical literacy involves interpreting the ideologies, identity positions and values presented by authors based on their semiotic choices.

The following discussion presents examples of how the teachers practised critical literacy by focusing on the authors' ideologies and the effects created by their choices of meaning-making modes.

Gaze and engagement with the subject

To illustrate how photographers use 'demand' and 'offer' gaze to influence how viewers perceive the subject, I selected two photos of former Philippine President Gloria Macapagal-Arroyo from two Philippine newspapers. The former president was arrested on charges of corruption after her term ended. At the time of the arrest, Arroyo was suffering from a spine condition and had to wear a neck brace. The following photos of Arroyo (Associated Press, 2011; Mair, 2011) were presented to the teachers and they were asked to determine the photographers' intentions based on the type of gaze used to represent her.



Fig. 5.4 – Arroyo Depicted Using a 'Demand' Gaze Fig. 5.5 – Arroyo Depicted Using an 'Offer' Gaze

Elaine interpreted the representation of Arroyo using the 'demand' gaze (See Figure 5.4) as means to 'elicit sympathy' for Arroyo: 'It's like you understand that the author is trying to gain your sympathy but you know that it's not the result, maybe because of the biases', Elaine said. (AL2-G)

Elaine's response showed her ability to read with the text, and identify what the author wanted her to do or feel as a viewer. However, because of her bias against Arroyo, she was also able to read against the text, resisting the photographer's/ subject's demand, which was to give sympathy. This example illustrates that critical literacy enables readers to identify authors' intentions based on the grammar of visual texts while at the same time challenging this representation based on their own perspectives.

Vertical angle and power

According to Kress and van Leeuwen (2006) the selection of the vertical angle when capturing images is an indication of the intended power relation between the subject and the viewer. To illustrate how power relations are evident in images, the following newspaper photo (see Figure 5.6), which shows foreign nationals being arrested by the Philippine police, was shown to the teachers.



Figure 5.6 – High-angle Shot of Arrest of Foreign Nationals by Philippine Police

Drawing from the theory of visual grammar, Beth interpreted the photographer's use of a high-angle shot to mean that 'since we're dealing with aliens, it's affirming that we [Filipinos] still have control, [that we have] power over our laws and we can exercise [those laws] in our country' (AL2-G).

This example shows that if they have an awareness of theories related to interpreting images, viewers may be in a better position to critically interrogate the underlying

ideologies of the creators and to decide whether these ideologies support or conflict with their own beliefs.

Layout and value

Creators of images tend to lead the audiences to view images as more or less important by positioning them on the left, right, top, bottom or centre of the layout. Where the image is placed indicates the value given to it by the creators (Kress & van Leeuwen, 2006).

The following figure shows a newspaper article about Iqbal and Misuari, vanguards of the two prominent Islamic groups in the Philippines. At the time of the inquiry, Iqbal had signed a new peace agreement with the national government, a deal which Iqbal claims to be better than the one signed by Misuari with a previous government in 1996 (Rosauero, 2012).

The newspaper article (see Figure 5.7) shows photos of the two Bangsamoro leaders side by side. Iqbal, leader of the Moro Islamic Liberation Front, is the man on the left. He is represented as slightly smiling and looking directly at the viewers (frontal angle, 'demand' gaze). Misuari, leader of the Moro National Liberation Front, is the man on the right. He is captured looking slightly upwards (frontal angle, 'offer' gaze) with a questioning look on his face.



Figure 5.7 – Ideological Representation through Layout

Dan interpreted the newspaper layout as implicitly endorsing Iqbal as a more credible character than Misuari. Dan explained:

If we look at the facial expression, the face of Iqbal is that of an achiever, a hero and Misuari's face is that of a villain ... he seems dishonest, stressed ... Iqbal is given the verb 'assures' which is a verb of confidence. He's also in the centre of the paper. [Iqbal's] picture is more pronounced, more highlighted in colour [while] Misuari [is represented as] the fading leader of the revolution. (AL2-D)

Dan supported his interpretation that the text creators support Iqbal more than Misuari by relating it to the choice of words in the headline, the sharpness of focus, the tonal contrast and the placement of the photos. This example shows that interpretations based on the theory of visual grammar can be supported by examining how visual images cohere with other meaning-making modes.

Line and multiple meanings

The following political cartoon (see Figure 5.8) shows the present Philippine President Benigno Aquino III holding a balloon. Holding on to the string of the balloon at the far end is a man representing the Commission on Appointment, seemingly sending out towards the heavens a placard saying 'Robredo's posthumous appointment'. (At the time of the inquiry, Jesse Robredo, a popular secretary of the Department of Interior and Local Government, died without confirmation of his designation by the Commission on Appointment.)



Figure 5.8 – Meaning of Diagonal Line in a Cartoon

While the teachers were aware that the diagonal line of the balloon could signify ‘flying’, which might have indicated that the Philippine President was aiding the Commission on Appointment in giving Robredo a posthumous confirmation of his designation, Elaine nevertheless interpreted the cartoon as showing the President pulling the string rather than letting the balloon fly. ‘Actually, it seems that Noynoy ((referring to the President))) is holding him down ... There seems to be hesitation ... He could have just let go but why is he holding on to the string?’ (AL2-G). Beth thus concluded that ‘it might be that the artist is more or less conscious of his intent but he’s not conscious that he might be conveying something else.’ (AL2-G). This exercise illustrated that in critical interpretations of multimodal texts, one has to be aware of contradictions that may exist between the ideologies implied in the written and visual text.

Colour and symbolism

Creators of visual texts use colours to symbolise concepts and evoke cultural associations and emotions in the viewers to impart their messages (Kress & van Leeuwen, 2006). The photo below, which was presented in the second workshop (see Figure 10), shows Pope Benedict XVI addressing a crowd as he declared 2012 as the Year of Faith because of ‘spiritual desertification’ in the world.

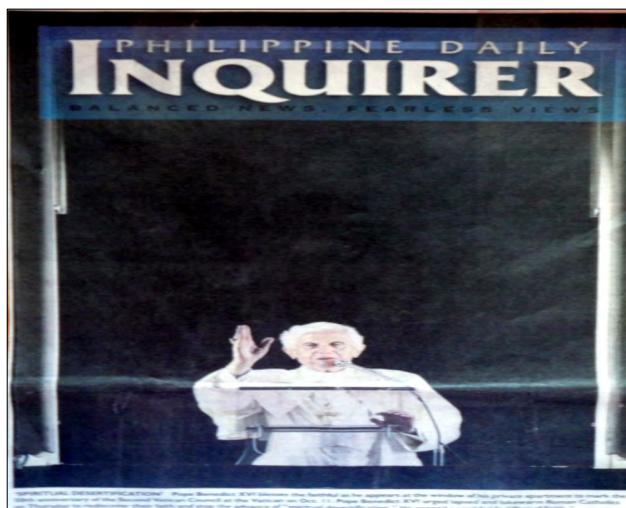


Figure 5.9 – Use of Colour to Symbolise Message

Beth interpreted the photo as a reinforcement of the message of ‘spiritual desertification’ through the use of black as the background colour, which for her symbolised emptiness. Beth nevertheless expressed doubt regarding the ‘reality’ of

this image, saying: ‘I don’t know if it’s Photoshopped because I don’t remember any place in the Vatican where it’s all black’ (AL2-G).

Elaine, on the other hand, expressed her confusion with the author’s intention in representing Pope Benedict XVI in such a way. Drawing on the Philippines’ cultural belief on the supernatural as well as Filipinos’ cultural associations with the colour white, Elaine interpreted the photo as making the Pope appear ghost-like:

He looks like a spirit ... it’s like an apparition ... because in the Philippines when you see white, especially all white, what else comes to mind? It’s a spirit! ... I don’t really know if the author’s really supportive of the proclamation or mocking. (AL2-G)

Beth’s response illustrates her critical awareness of authors’ power to manipulate ‘reality’ to drive home a message, while Elaine’s response shows that texts are not neutral. The audience has the power to create their own interpretations based on their personal and cultural beliefs.

Salience and social situation

The following print advertisement (Fuel, 2012) was used to illustrate two points: first, how creators of multimodal texts draw viewers’ attention to some elements of the text more than others through a complex interaction between the various meaning-making modes, and secondly, that it is possible to evaluate the representation of ‘reality’ in photos.



Figure 5.10 – Use of Salience in a Visual Text

In interpreting this photo, Beth was quick to identify that the most salient element in this advertisement is ‘Snow White’ at the centre. In doing so she intertextually related the image with the classic western fairytale, *Snow White and the Seven Dwarfs*. Dan, on the other hand, critically interpreted the representation of the young mother by comparing her situation with her counterparts in the Philippines. According to Dan, whereas the young mother in Figure 5.10 seems to be suffering because she has to multi-task to attend to the needs of her children, young mothers in the Philippines suffer more. Noticing the setting and background, Dan stated that the young mother appears stressed but seems to be financially stable, a situation which cannot be said to apply to most young mothers in the Philippines (AL2-D). This exercise provided teachers the opportunity to both functionally and critically read images, drawing on their knowledge of the theory of visual grammar and the principles of critical literacy.

Another example of multimodal text analysed using a critical lens was the television advertisement of *Lucky Me*, a dry noodle product (Publicis Jimenez Basic, 2009) produced for a Filipino audience. The television advertisement shows a young boy eating alone in a dark dining room. As he eats, he pretends to smoke by puffing a spring roll as though it were a cigarette, and he pretends to drink by pretending that the iced tea is beer. In the background, a voice of a popular female celebrity in the Philippines can be heard saying, ‘At first you’d think it’s just child’s-play but if you join your child at the dining table, it might come true.’ On the screen, the following information appears: ‘Studies show that the less often we eat with our children, the more likely they are to smoke, drink, or use drugs when they grow up’ (see Figure 5.11). The next image shows the female celebrity against a white background, urging parents to have family meals.

The teachers explored the effects created by the creators’ choices of colour, setting and background music to present their message to the audience. Beth, for example, noted that in the shot where the boy pretends to smoke and drink, dark colours are prominent through the poorly lit dining room and the boy’s dark blue shirt conveys ‘that there’s something bad with the actuations of the boy’ (AL2-G). Elaine noticed the background music used, which she interpreted as reminiscent of the ‘horror’

genre, and which she felt seemed to complement the ‘dark message’ of the advertisement (AL2-G).

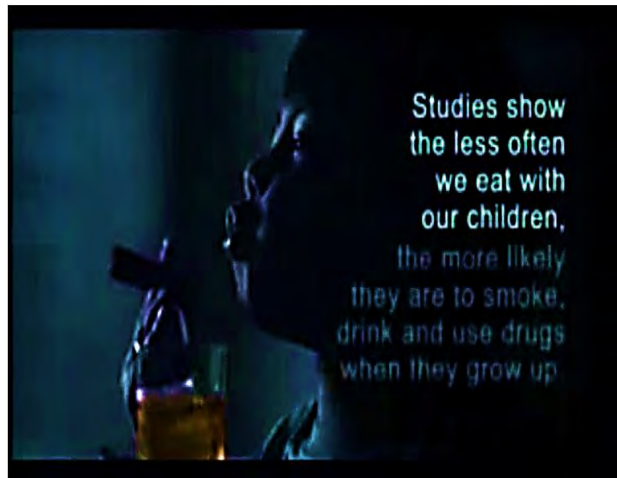


Figure 5.11 – A shot from *Bisyo 2 Lucky Me* TV advertisement, circa 2009

The teachers also critically analysed the advertisement by focusing on its gaps and silences. Elaine and Beth, for example, observed that the advertisement targets parents but may alienate those who are busy and away from their children most of the time which is the case, for example, for many overseas Filipino workers (AL2-G). Dan, on the other hand, focused on its contradictory messages. Dan interpreted the advertisements as targeting ‘those coming from the lower-income families’ who are likely to frequently eat dry noodles for meals. He stated that although the advertisement ‘has a positive message [which is] that parents need to spend more time with their children,’ he noted that the deeper, and in his opinion negative, message of the advertisement was to buy and eat the noodle product, which, in Dan’s view, ‘is not very healthy’. (AL3-D).

Conditions that Supported Teachers’ Action Learning for Critical Literacy

Analysis of data gathered from the workshops and the succeeding action learning meetings indicated that the following conditions supported the teachers’ action learning for critical literacy:

1. Introduction to critical analysis of multimodal texts

The workshops on critical literacy showed the teachers how to analyse multimodal texts using a critical perspective. Critical analysis of multimodal texts requires examining the explicit and implicit ideologies being espoused by the text, identifying and filling its gaps and silences, challenging the author's representation of 'reality' if it does not conform to one's own, detecting contradictions between explicit and implicit messages conveyed through the various meaning-making modes, and relating the text to one's social and cultural contexts (Anstey & Bull, 2000).

Through using the resources presented in the workshop, the teachers practised these principles of critical literacy.

2. Access to metalanguage of analysing images

The discussion of Kress and van Leeuwen's (2006) theories of visual grammar provided the teachers access to metalanguage to explain their interpretations of the images. Such knowledge provided the teachers with an explicit basis for their interpretations. Without this knowledge, their interpretations would likely have been intuitive. The theory of visual grammar enabled the teachers to interpret the implicit ideological positions of the authors through understanding how the meaning-making modes were designed.

3. Venue to share dilemmas of critical literacy teaching

The action learning meetings also provided teachers with a venue where they could share their dilemmas regarding power, access, diversity, and design in literacy teaching. For example, one dilemma shared by Beth in one action learning meeting was her ambivalent attitude towards diversity. Beth acknowledged that students' diverse interpretations of texts must be welcomed by teachers, and yet, being an early-career teacher, she was also aware that she tended to expect certain responses that were aligned with the objectives that she had set (AL1-G). 'How can I strike a balance between these processes given that I'm still in the process of being good in my craft?' (AL1-G) was Beth's concern.

Dan's dilemma, on the other hand, centred on providing students with access to texts. Throughout the action learning meetings, Dan emphasised the value of using oral

literature in his classroom as sources of knowledge about the region's history and culture (SSI-D; AL4-D; AL5-D; AL1-G; CO3-D; AL2-D). However, he expressed disappointment that 'it's not yet an accepted literary field' (AL2-D). Dan indicated that alternative genres such as picture books or oral regional literature are not favoured by academic authorities who prescribe what texts to teach, especially to those who will be taking the teaching licensure examinations. Dan explained his predicament:

I think in the Philippines, although we have the intention to expand the access to different texts I think we are limited because of some authorities controlled by traditional way of thinking. For example, I don't think the examiners in the [teaching licensure] board exam will give questions from the oral literature of [this region] ... I think most of the questions in the exam will be from well-known printed literature [like] Shakespeare ... and Beowulf. (AL1-G)

Dan resolved this dilemma by saying that the best thing to do is to 'still stress the most important classical texts ... but try to [include] other forms of literature that remain unexplored' (AL1-G).

4. Sharing of empowering teaching practices related to critical literacy

The action learning workshops also provided the teachers with a venue to discuss the connection between the principles of critical literacy and their teaching practices. Elaine, for example, emphasised the importance of teachers' problematising of issues as it enabled them to think against prevailing discourses (AL2-G; AL3-G). By 'playing the devil's advocate' as Elaine described it (AL2-G; AL3-G), she aimed to encourage 'shy' students to express their own opinions rather than say what they believed ought to be said (SSI-E; AL3-E; AL4-E; AL3-G). Dan, on the other hand, shared that an important goal for critical literacy is to enable students 'to be critical of the obvious and subtle power relations in society resulting to different forms of oppression ... so that they can be enlightened about the presence of that kind of domination' (SSI-D). Dan indicated that teachers' selection of texts that emphasise power relations is crucial in a critical literacy lesson (SSI-D). The choice of genre also appears to be an important critical literacy consideration for Dan, who stated that teachers must be willing to transcend the boundaries of literature and tradition to

include the ‘marginalised’, ‘silenced’ or ‘unexplored’ genres (SSI-D; AL3-D; CO3-D). Such opportunities as described by these teachers enabled the teachers to reflect on empowering teaching practices.

Conditions that Did Not Support Teachers’ Action Learning for Critical Literacy

While data gathered from the workshops and the action learning meetings showed that the teachers were able to practice critical literacy, there appeared to be some factors that may have hindered the teachers’ efforts to fully explore its possibilities:

1. Emphasis on big ‘P’ politics in critical literacy

During the workshops, I emphasised to the teachers that one principle of critical literacy is encouraging students to take social action in response to issues relevant to their communities. This emphasis on big issues showed through most of the texts that I had selected for analysis in that they tackled power dynamics present in gender, social-class, race, and socio-political issues. This is what Janks call politics with a capital *P* (2010, p. 188). Advocates of critical literacy, however, emphasise that critical literacy is not only concerned about the power relations at work in major socio-political issues but also about the power dynamics present in everyday life (Comber & Simpson, 1995; Vasquez, 2007). This is what Janks calls the ‘little *p* politics’ (2010, p. 188). The focus on taking social action against big issues may have given Elaine the mistaken impression that critical literacy is only about worldly concerns. At the end of the first workshop, Elaine expressed her realisation of the importance of the teachers’ role in teaching critical literacy because ‘if the teacher does not create activities which help students come up with social action plans, then there is no critical literacy.’ (AL1-G). This suggests that future teacher professional learning on critical literacy might emphasise discussions and use resources that tackle both big *P* and little *p* politics (Janks, 2010) so that teachers have a heightened awareness that politics is ever-present, even in the most personal issues, and that personal issues are therefore worthy of analysis.

2. Focus on creativity not ideology

Although most of the resources I used for the workshops facilitated teachers' analysis of how meaning-making modes reveal authors' explicit and implicit ideologies, some of the texts may have diverted our discussions from authors' positioning to authors' creativity in design. An example of this is the following print advertisement created in Ireland (see Figure 5.12) to illustrate how the element of materiality encourages readers to be empathetic about the subject's feelings or actions (Kress & van Leeuwen, 2006). We then discussed the effects created by the creator's choice of texture and layout to convey its implied message.



Figure 5.12 – Use of Materiality in a Visual Text

It appears that the inclusion of texts that were not relevant to the Philippine context, and which did not emphasise ideological positions, may have led the teachers to lose focus on the main goal of the second workshop, which was to identify power relations implicit in multimodal representations. This may have led Elaine and Beth to equate 'critical thinking', which they described as the ability to infer authors' implied messages (AL2-G; AL5-E; AL3-G), with critical literacy. This finding indicates that professional learning on critical multimodal literacy should highlight how power is realised in the use of semiotic modes. The question of how the elements of multimodal texts influence us to take certain positions on issues should be foremost in discussions of texts.

3. Limited time to learn the complex orientations and ways of critical literacy pedagogy

I initially planned a third workshop to model a sample critical literacy lesson plan and provide a venue for the teachers to design and evaluate critical literacy modules to be implemented in their selected classes. The teachers were, however, not amenable to this due to prior commitments (AL2-G). In lieu of a third workshop, the teachers were thus sent useful resources through e-mail for the design of their two modules (see Appendix G). These resources included a sample lesson plan, multimodal projects, and assessment rubrics for multimodal designs.

However, it appears that the action learning for critical literacy was not enough to capture the nuances of this approach and how it can be taught and adapted in teaching different English subjects. For example, Beth appreciated the benefits of action learning, especially as a beginning teacher. However, she also suggested that there be more demonstrations of some ways critical literacy lessons could be designed. Elaine was similarly positive about her participation in this inquiry because it enabled her to ‘ask for help’ and ‘learn from [her] mistakes’ (AL5-E). She nevertheless felt that the time given for the action learning process was limited because it did not allow her to determine whether the approach worked or not since, according to Elaine, the critical literacy approach ‘has to be [done] regularly because the longer the exposure, the better the output.’ (AL5-E). Dan, on the other hand, considered action learning as ‘a big help’ for him in learning other approaches to teaching literature, although it was time consuming. He further suggested, however, that more professional learning sessions be devoted to developing creative modules to teach critical literacy (AL5-D).

Despite the teachers finding themselves unable to create time in their schedules to participate in all the professional learning experiences on offer, their evaluation of the workshops they did attend indicated that they recognised the need for more time to deepen their understanding of critical literacy and how it can be taught. This finding suggests that action learning for critical literacy may require longer exposure to the approach, more investment of time for professional learning, and the presentation of examples of how critical literacy can be implemented in varied

teaching contexts. Given the complexity of the scope and principles of critical literacy, two workshops could only provide an introduction for developing teachers' understanding of pedagogy (FJ4-R; AL3-B; AL3-E; AL5-E).

4. Facilitator's developing skills and knowledge as a critical literacy practitioner

After the workshops, each teacher developed critical literacy experiences to be incorporated within their own teaching. The teachers brainstormed their ideas for each lesson with me before implementing them, and I later observed their teaching of these lessons. After the first round of observation, I met with the teachers as a group to facilitate their reflection of their critical literacy teaching. In retrospect, I now realise that for a more effective facilitation of action learning for critical literacy, the facilitator must have a firm grasp of the nuances of critical literacy as it is practised in different settings. When I began the inquiry, I was also developing my own understanding of critical literacy and, as such, my suggestions to the teachers in those action learning meetings might not have enlightened them about the difference between this approach and other 'critical' inquiries. Moreover, during the action learning meetings, I was conscious of the power differential between my participants and me. I did not want to impose myself as the 'expert' on this approach and intrude on their plans and objectives for their own classes. Thus, I did not impose any changes to the teachers' plans but responded to suggestions when I was invited to do so (FJ4-R). Given the limited time to learn about the many faces of critical literacy, the teachers may have benefited more during the action learning cycle if there had been an agreed collaboration between facilitator and participants in designing lessons, especially with novice practitioners of critical literacy.

Chapter Summary

This chapter described how the teachers were introduced to the principles of critical literacy and the importance of determining authors' ideological positions through the analysis of semiotic modes. The teachers' responses revealed that the workshops enabled them to critically interpret the underlying messages of texts that promoted the interests of more powerful groups, to resist authors' representations if they contradicted their own views, and to utilise their personal and cultural experiences as well as the theory of reading images to guide their interpretations. The succeeding action learning meetings also provided the teachers with a venue to discuss the possibilities, challenges and dilemmas of adopting a critical perspective in literacy teaching and learning. On the other hand, the emphasis on big socio-political issues, the focus on creative rather than ideological designs, and the small amount of time devoted to professional learning and inadequate guidance about developing critical literacy modules may have limited teachers' understanding of the complex nature of critical literacy as applied in varied teaching contexts. The next chapter describes how teachers enacted critical literacy practices during the classroom observations.

CHAPTER 6

Teacher Cases

Chapter Overview

Chapter Six explores each teacher's understandings about teaching and learning about critical literacy. It also examines the enablers and inhibitors each teacher experienced in implementing critical literacy in their classes during the period of data collection. The chapter is organised into three teacher cases. It starts with Beth, an early career teacher, followed by Elaine, a middle-career teacher, and then finishes with the case of Dan, a senior-career teacher/researcher.

Each case begins by describing the initial perspectives of the teacher regarding literacy teaching and learning gathered from the Phase 1 semi-structured interviews. It then proceeds to describe and examine how teachers and students negotiated critical literacy practices in their classes. This is followed by an analysis of each teacher's modules using Janks' (2010) critical literacy synthesis model. The analysis aimed to provide coherence among the data. Through excerpts from classroom observations, the analysis presents the enablers and inhibitors experienced by the teachers in the implementation of teaching modules. The chapter concludes with a summary of each teacher's understanding of critical literacy following the action learning cycle.

Teacher Case 1: Beth

Beth's starting points for critical literacy

At the time of the inquiry, Beth had taught for just one semester in Luzviminida University. She had graduated the previous year with a bachelor's degree in education. During her first semester of teaching, Beth taught English Grammar and Business English subjects where she focused on the teaching of sentence or discourse structure. Her usual teaching methodology in that semester involved using a printed written text, in the form of a classic, foreign-authored essay or poem, as a springboard to her lessons. She then moved on to examine language or rhetorical structure. Beth reported that she selected texts based on any one of, or a combination of, the following criteria (SSI-B):

- The text uses certain grammatical structures which align with the topic and objectives for that unit.
- It is relevant with the students' academic disciplines.
- It is a type of text that students will often encounter in their other subjects.
- It addresses a classroom management issue (e.g. How not to feel sleepy in class).
- It is related to students' personal and cultural experiences.
- It teaches a moral.
- It must be short enough to be read within a limited time in class.

Beth defined reading as comprehension of the text for its literal and inferential meaning and of how knowledge of the texts could be applied in the real world. Beth stated, however, that she tended to focus heavily on the literal and inferential comprehension of texts. She explained:

Honestly, I'm not yet at the level of encouraging them to be critical readers. ... I use [text] as a springboard but we don't actually go into the details of the text ... since the text would only be an anchor and the main discussion would focus on the structure ... we have very little exposure to reading time in class. (SSI-B)

Beth described her general method of teaching grammar during her first semester of teaching. She said she usually began her lesson by letting students read a text, followed by a whole-class discussion about how they could connect the text with their experiences. She would then direct them to the grammatical structures in the text by setting them exercises that required them to identify the function of grammatical structures and then use them in communicative situations. As end-of-unit assessments, Beth requires her students to submit essays or literary works that demonstrated their learning of the grammatical structures taught.

Beth further expressed that she values time management and so becomes disconcerted when things happen in class that deviate from what she has planned. She described an incident in her English grammar class when she had intended to discuss nouns but her students steered the discussion about how language was taught

in the university. Discussion then shifted to students' suggestions on curriculum revision. 'It consumed much of our time ... After that, I don't want to teach [that subject] ... I don't know how to control them most of the time', Beth said in frustration (AL1-G).

Beth also appeared to believe that although texts can be interpreted in many ways, there is one correct underlying meaning in texts. During the initial interview, Beth expressed her surprise at how students are able to produce varied interpretations of a poem she used in a class:

I told [my students] that I won't be too objective in my grading because I know that they can have different interpretations although I know the interpretation because we have discussed that particular poem several times even in high school ... I give them credit for [their answers] but [not as much as] those which are nearer the response that I understood to be the closest [to the correct interpretation]. (SS1-B)

An analysis of Beth's initial practice of the critical literacy dimensions of power, access, diversity, and design generated the following insights:

It appeared that prior to the professional learning provided in this inquiry, Beth viewed reading and writing as ways of learning and applying grammatical structures, and she focused more on form than on meaning. It also appears that Beth provided her students with access to 1) powerful language by emphasising the grammatical forms of the English language; 2) established genres such as the written essay as exemplary models of English use; and 3) perspectives and experiences of people in the west as reflected by Beth's use of classical American texts. Beth believed that exposing students to these powerful discourses would help them improve their own writing (SS1-B). However, she seemed unwilling to provide students with access to a discussion of literacy issues important to them and instead provided them with access to knowledge of English language forms. Access to western language, experience and literacy practices, appeared to be viewed by Beth as a natural and necessary part

of learning English as a second language for Filipino students, and thus she unquestioningly accepted their place in her classroom.

Beth appeared to experience resistance to the adoption of the principle of diversity, which accommodates students' varied identities. For example, Beth reported that in selecting texts, she considered topics relevant to students' personal and cultural experiences, yet it seemed that the students' differences in identity positions and ways of thinking were not acknowledged in interpreting texts. Beth tended to believe that although texts can be interpreted in many ways, there is one correct meaning embedded by the author in the text that the students must discover (SSI-B). She seemed to be concerned that her students align themselves with the single meaning she believed a text was trying to convey and therefore expected from the students a 'required, exact answer' (SSI-B; AL1-G), thereby prescribing a particular perspective.

The design aspect of critical literacy, which Janks (2010) defines as critical text production, did not seem to play much part in Beth's teaching prior to the inquiry. Beth appeared to focus more on students' reception of texts through reading for their literal and inferential meanings, and on applying grammatical rules in sentence-level units rather than critical designs. There was also no mention of class projects or activities that explicitly called students' attention to ideology, representation and social transformation.

Prior to the action learning meetings on critical literacy, Beth understood critical literacy to be the process of analysing the text; not only for its content but also in regard to the way it was written. She appeared to believe that it involved carefully choosing texts that supported one's argument, especially in research (SSI-B). She also initially believed that the students first needed to be proficient readers before they could be critical readers. Therefore, since Beth acknowledged that she did not provide students with enough reading opportunities in class, she felt that teaching her students critical literacy might be a futile endeavour. She remarked:

The requirement [in critical literacy] is that they should be good readers already ... Given the students' ... exposure to texts, I think they need more time because since we have very little exposure to reading time in class ... If I

use these strategies, it would not bear good fruit because they didn't really have that exposure. (SSI-B)

Beth thus showed an interest in this inquiry, expressing her need for further training in using different strategies to teach reading (SS1-B). Beth's expression of interest in understanding critical literacy set the stage for her professional learning journey.

Beth's plan and implementation of the first critical literacy module

Beth implemented her modules in her Study and Thinking Skills class comprising 35 fresher students majoring in education. This subject teaches students reading and writing skills with an emphasis on the latter (see Appendix H for subject description and rationale). She planned and implemented three lessons in this first module with a focus on multimodal texts. She explained, 'I've been handing them a lot of printed materials since the start of the semester and in a way I can sense that they're bored' (AL3-B). Although Beth expressed uncertainty about using several multimodal texts because she might just be 'bombarding' her lessons with such texts 'for the sake of using them', (AL3-B) she nevertheless wanted to find out if the students would indeed be motivated to write with multimodal texts as stimuli (AL3-B).

During the planning stage, Beth reported that the main objective of the first module was to introduce students to the characteristics of the three modes of written discourse: narration, description and exposition. Through this lesson Beth intended for the students to gain access to the characteristics of these written discourses to help them convey their purpose clearly and express their ideas smoothly. This module was intended to culminate in the students' writing of a paragraph that defined the concept of social media, which they would supplement with a multimodal text (AL3-B). However, in the actual implementation of the module, Beth changed the idea of the group multimodal project to individual writing of a definition-paragraph task because of time constraints (MC1-B).

Critical literacy module 1: Lesson 1

Table 6.1 summarises Beth's design for the first lesson:

Table 6.1 – Beth's Design for Module 1: Lesson 1

<i>Topic focus:</i> Qualities of an effective narrative, descriptive and expository paragraphs	
<i>Resources:</i> <ul style="list-style-type: none"> • Multimodal texts such as newspaper or magazine photos, songs, music videos, political cartoons, blogs, online articles • Handouts on the characteristics and samples of narrative, descriptive and expository paragraphs • Manila paper, markers 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Discuss three common modes of discourse: narration, description, exposition. • Analyse sample paragraphs based on the characteristics of each mode. • Practise writing a narrative, descriptive and summative compositions. 	<ul style="list-style-type: none"> • Students read photos as a stimulus activity. They either describe what is happening in the photo, narrate the story behind it, or identify the author's message/s (15 minutes). • Students identify characteristics of a good paragraph based on examples (40 minutes). • In groups, students write a narration, description, or a summary of the assigned texts: song, music video, editorial cartoon, blog, online article (20 minutes).

Beth started the lesson by presenting 10 pictures to the class (see Appendix I1). As each picture was presented, she asked students to narrate, describe, or explain what was happening in the picture. This activity led her to introduce the characteristics of narrative, descriptive and expository writing.

During the 40-minute lecture, Beth informed the students that authors have different purposes for using these three types of written discourse. An effective descriptive paragraph uses vivid language to invite sensory experience; an effective narration uses proper sequencing of events to tell a story; and an effective exposition uses factual, logical, statistical or anecdotal evidence to support the main argument (see Appendix I2 for sample handouts that contain this information). After presenting the

characteristics of each mode of discourse, Beth provided sample descriptive, narrative and expository paragraphs and invited students to identify how the characteristics manifested in the compositions (see Appendix I2).

Beth next divided the class into six groups. Each group was tasked with writing either a narrative, descriptive or expository paragraph based on a multimodal text such as a song, music video, political cartoon or blog. The students were instructed to write their compositions on paper and present them to the class during the next session.

Critical literacy module 1: Lesson 2

Table 6.2 profiles Beth's design for the second lesson:

Table 6.2 – Beth's Design for Module 1: Lesson 2

<i>Topic focus:</i> Effective narrative, descriptive or expository paragraphs	
<i>Resources:</i> <ul style="list-style-type: none"> • Students' group compositions • Rubrics for assessment of compositions 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Compare students' representations of the text with that of the author. 	<ul style="list-style-type: none"> • Representative students from each group present their narration, description and summary of the assigned texts in the previous session (60 minutes). • Students spot the differences between the author's and students' ideas based on their output (25 mins).
<i>Assessment:</i> In groups, students write either narrative, expository or descriptive compositions based on a given text. These texts are assessed by both teacher and students based on separate rubrics.	

Beth began the second lesson by informing students that their presentations would be assessed based on the following criteria: paragraph development, grammar and mechanics, teamwork, clarity of presentation and time management (CO2-B).

A representative from each group presented the group's written composition before the class. For example, two groups were tasked to describe two political cartoons (see Figures 6.1 and 6.2) with seemingly opposing points of view on the

Reproduction Health (RH) Law (a law that supports family planning through contraception). The political cartoon in Figure 6.1, published by the *Philippine Star* newspaper (Lopez, 2011, December 29), seemingly portrays the RH Law as needed by women, whereas the political cartoon in Figure 6.2 published in the *Philippine Daily Inquirer* newspaper (Abrera, 2012) seemingly depicts the RH Law as not a priority of Filipino families.



Figure 6.1 – Editorial Cartoon with a Positive View of the RH Law

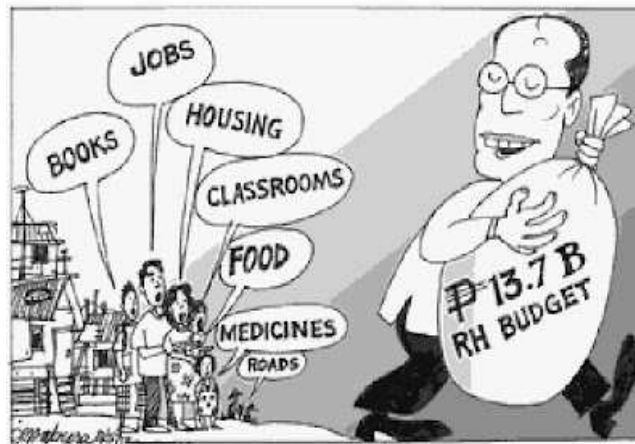


Figure 6.2 – Editorial Cartoon with a Negative View of the RH Law

Using these two political cartoons as examples, Beth emphasised to the students not to take information they read at face value, but instead verify texts judiciously.

Critical literacy module 1: Lesson 3

Table 6.3 outlines Beth's design for the third lesson:

Table 6.3 – Beth's Design for Module 1: Lesson 3

<i>Topic focus:</i> Expository writing: formal and informal definition	
<i>Resources:</i> <ul style="list-style-type: none">• 3 video clips on social media advertising• Handouts on the difference between formal and informal definition of a concept• Rubric for assessment	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none">• Differentiate between formal and informal definition of a concept.• Determine authors' intent in texts.• Construct a sentence outline for a formal definition paragraph.	<ul style="list-style-type: none">• Students read from handouts that identify the two ways of defining a concept and provide sample paragraphs that demonstrate these differences (60 minutes).• Students watch three video clips all arguing for the use of social media as a form of advertising. (13 minutes).• Students conceptualise plans for making a formal definition paragraph.
<i>Assessment:</i> Students write each a paragraph defining social media.	

Beth began this lesson by providing students with sample paragraphs that formally or informally defined a concept. Based on these samples, students were asked to differentiate between formal and informal definitions.

Next, Beth showed the students three short video clips about the importance of social media in advertising. All of the video clips appeared to target business owners and advertisers and asked them to make the shift from traditional print or TV advertising to social media advertising to sell their products (see Figure 6.3). Beth's questions invited students to determine the purpose of the authors in creating such clips.

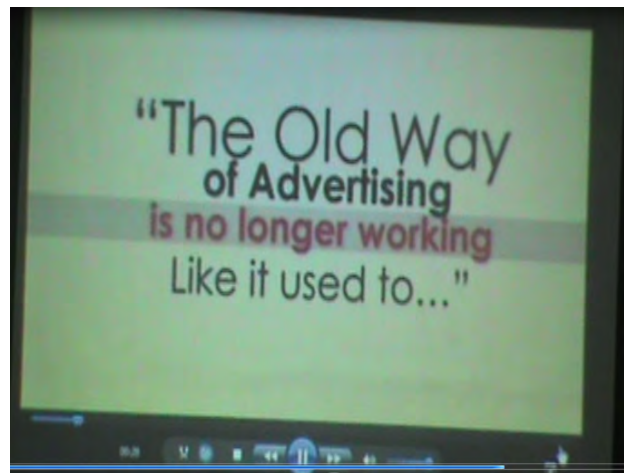


Figure 6.3 – A Shot from a Video Clip on Social Media

For homework, Beth instructed the students to construct a sentence outline for their formal definition of social media that would be submitted in the next session. This was the last session for Beth's first module.

Analysis of Beth's first module based on Janks' (2010) interdependent critical literacy synthesis model

The following section examines Beth's first critical literacy module based on Janks' (2010) critical literacy synthesis model. In particular it examines the effects and implications of the module's objectives and activities when the interdependence of the four orientations is evident or missing. Table 6.4 summarises the interdependence of the four orientations of power, access, diversity and design.

Table 6.4 – Interdependence of the Critical Literacy Orientations in Beth's First Module

Power with access	Reading of photos that depict the same event differently. Implicitly imparts to students the notion of author positioning.
Power without diversity	Interrogation of author positioning without exploring students' own differing positions on issues resulted in powerful discourses remaining unchallenged.
Power without design	Selection of texts showing competing interests without enabling students to design their own representations of events led to a lost opportunity to reflect and act on issues.
Access with power	Focusing on structures of powerful genres enabled students to practice valorised discourses in the Philippine educational system.
Access without diversity	Presenting essay models patterned after western writing without considering Filipinos' way of writing may give the impression that the Western style is the only way to structure essays.
Access without design	Valorising written essays prevented the consideration of multimodal texts as alternative texts for critical design.
Diversity with access	Reading pictures in class enabled students to practise alternative literacy skills.
Diversity without power	Using pictures as springboards to lessons on genre structures revealed unquestioning valorisation of written texts.
Diversity without redesign	Describing pictures without interpretation resulted in students' resistance in the silencing of their voices.
Design without power	Focusing on functional but not critical design resulted in students' unconscious discourses going unchallenged.
Design without diversity	Giving a de-contextualised writing activity led students to produce approximately similar discourses.
Design without access	Writing essays without an explicit purpose and target audience rendered the activity as merely a routine classroom exercise.

Power with access

In the first module, Beth presented several multimodal texts that depicted social issues such as cosmetic surgery, the aftermaths of typhoons, institutional policies, poverty, population control, cybercrime, premarital relations, and the effects of social media among others (AL2-B; CO1-B; CO2-B; CO3-B). In presenting these texts, Beth reminded students that authors have the power to influence the way viewers feel towards an event through their representations (CO1-B). For instance, Beth showed side-by-side photos depicting the effects of a recent massive landslide in the Philippines. The photo on the left (see Figure 6.4) shows a typhoon victim's muddy hand exposed under a white sheet while the photo on the right (see Figure 6.5) shows a smiling young woman carrying a salvaged muddy statue of the child Jesus.

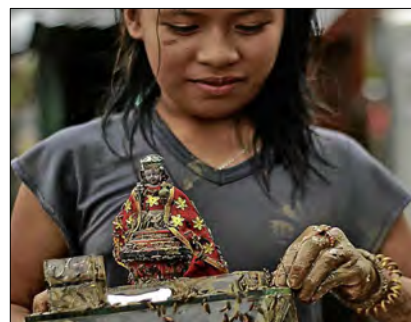


Figure 6.4 – A Muddy Hand of a Typhoon Victim Figure 6.5 – A Salvaged Religious Statue

The following excerpts reveal how Beth led her students to recognise how photographers, just like the authors of written texts, convey a message:

BETH: Okay, what feelings are evoked by the use of these pictures?

S1: Pity.

BETH: Okay. You sympathise with the people who experienced that ... So these pictures are actually about the same event ... But notice what the photographers chose to focus on ... What do you think is the focus of the first picture?

S2: The first picture focuses on persons who did not survive the tragedy.

[...]

BETH: Okay. What feeling is evoked?

S2: Negative

BETH: Okay, so these are focusing more on the negative effects, the tragedy after the storm. How about this? ((referring to Figure 6.5)) What is the focus now? Is the focus similar with the earlier picture?

S3: They were the survivors of the tragedy.

BETH: Yes, the focus now is on surviving ... the focus is now on hope. We have actually a saying that a picture paints a thousand words ... So when you paint a picture you actually convey a particular message ... You may want to respond to the positive or the negative side. But what is important as writers, or as photographers or as people who want to express our ideas, we have to be clear with our purpose.

By enabling students to read two photos that depicted the same event differently, Beth implicitly communicated to them the notion of author positioning, in which images are not captured neutrally and photographers aim to influence people's attitude towards events.

Power without diversity

In selecting the political cartoons, Beth helped students become aware of the competing interests of different genders (see Figure 6.1) and social classes (see Figure 6.2) on the population control issue in the Philippines. Beth's focus on author positioning was yet again evident in the following excerpt. Here, the students seemed to accept the cartoonist's representation without question in Figure 6.2, while Beth tried to problematise the depiction of the poor people (CO2-B):

BETH: ...So do you think this particular cartoon actually depicts what's happening in reality?

Ss: Ye::s:::

BETH: Do you think the poor are really clamouring for those cited ((referring to the words being shouted by the family as illustrated in the cartoon))] and not the RH bill? Or do you think they need the RH bill?

S: They need the RH bill.

BETH: Do you believe that they themselves need the RH ↑bill? That they really need the RH ↑bill? Or are they even ↓aware of the provisions of the RH ↓bill? ... What particular [social] class rallies? ... Are [the poor people] informed about the RH ↓bill, you think? ... Does this accurately ↑depict what's ↑happening? So you have to analyse but first let's go to the next picture.

In a later interview with Beth, she clarified that in this interaction, she was leading students to recognise that the cartoonist's portrayal of the poor family as shouting their needs to the president was not realistic because usually the poor do not have a voice because they are either silent or silenced by society. 'Those loud about the [population-control] issue are those coming from more powerful sectors [of society] like the church or political parties' (MC2-B).

This interaction raises questions about the extent to which Beth's questions encourage or discourage students to offer different perspectives. On one hand, Beth's question about whether the cartoonist was able to portray 'reality' through the image invited students to consider author positioning, a vital aspect of critical literacy. On the other hand, Beth's leading questions encouraged students to consider her own point of view without asking them to expound on their differing perspectives. This may have limited students' thinking and encourage acceptance of the teacher's views without question.

Power without design

Beth's focus on authors' positioning of readers to adopt a particular perspective in the issue of population control is part of critical literacy. One wonders, however, what meanings the students may have produced if they were allowed to express their own points of view on the Reproductive Health bill? Would they also have represented Filipino women as a poor beggar clamouring for the passage of the RH bill? (see Figure 6.1) Would they have portrayed the Philippine President as seemingly unconcerned about the needs of the poor people? (see Figure 6.2). Providing the students with this opportunity would have made them critically aware of the importance of design as a means of conveying their own positions, and of the importance of challenging others' representations of issues when necessary.

Access with power

In this module, Beth gave her students access to established written discourses used in Philippine schools / universities which are the narrative, descriptive and expository discourses. Beth taught students the format of each discourse and repeatedly told the students that these discourses were used for different purposes (CO1-B; CO2-B; CO3-B). By presenting students with models of how narrative, descriptive and expository paragraphs are constructed (see Appendix I2) Beth provided them with access to the powerful discourses which value these kinds of writing (Department of Education Philippines, 2013). According to Beth, access to knowledge of the characteristics and structures of narrative, descriptive and expository discourses is important because these discourses are used for different purposes in the academic setting, and their learning in other subjects might require them to read and write these kinds of essays (CO1-B).

Access without diversity

While providing students access to powerful and established discourses will indeed allow them to participate in discourses that valorise these same genre structures, requiring students to follow a definite set of characteristics may not provide them with the opportunity to explore alternative ways of writing. For example, Beth reminded students that narratives require chronological arrangements of events (CO1-B). However, there are some authors, especially in non-English speaking cultures, who do not sequence events in a chronological manner and yet create compelling narratives. Moreover, the examples of effective compositions shown to students as models (see Appendix I2) seem to be patterned after western ways of writing. The absence of a discussion of how these structures and characteristics may be applicable to the culture and identity of Filipinos may lead to the acceptance of these rules as the only ways to make effective compositions, and a failure to recognise Filipinos' own well established and valued patterns of writing.

Access without design

Providing students access to texts that utilise a range of modes for meaning making (e.g. photos, music, music video, blogs) showed Beth's interest in exposing students to alternative literacy practices. It was nevertheless apparent that the print-based essay was emphasised in Beth's first module. While the predominant design mode in the stimulus texts was visual, the students responded to the text through writing. This primacy given to printed, written essays in the Study and Thinking Skills class may have prevented Beth from considering multimodal texts as legitimate forms for students' critical literacy studies. Critical literacy requires not only access to reading alternative texts but also an examination of the designs of alternative texts in order to evaluate discourses. It would have been interesting to find out how Beth's students' would have redesigned creators' representation of events. What reflections would such reconstructions have brought? What different identities and values would this exercise have revealed?

Diversity with access

Beth not only provided students with access to powerful discourses, but also access to alternative texts. Prior to the classroom observation, Beth reported that she usually selected printed, written texts for discussion. They served as models of target

language structures or discourses (SSI-B). In this module, however, Beth's openness to giving students access to alternative texts as sources of meaning was clearly evident. Her selection of texts in varied forms (e.g. printed, digital) and modes (language, images, sound and a combination of these) enabled students to make sense of texts in different ways. For example, a group of students favoured interpreting images rather than printed texts because, as one student said, analysing printed texts involved 'literal' comprehension of the author's ideas, whereas in interpreting images '(the reader is the source of the idea)' (FGD1-BS). It appeared that the multimodal texts catered to students' needs, not only to comprehend authors' meaning but also to provide their own. Thus, Beth seems to have struck a balance in providing students access to both established and alternative texts for learning.

Diversity without power

According to Beth, her purpose in using multimodal texts in the first module was to motivate her students to write narrative, descriptive and expository paragraphs. Moreover, she believed that the pictures, videos, political cartoons, blogs and songs kept the students engaged and broke the monotony of using printed, written texts in class most of the time (AL3-B; AL3-G). It appears, then, that although Beth introduced students to multimodal texts, they were not perceived as an avenue to practice alternative literacy skills but merely as springboards for valorised written discourses.

Diversity without redesign

Beth's selection of the political cartoons (see Figs. 6.1 and 6.2) with opposing viewpoints regarding population control in the Philippines could have been a very effective way to practice critical literacy. By examining how the cartoonists represented people and institutions in their illustrations, students could have interpreted the authors' ideological positions on this issue. Instead, Beth instructed one group to describe what they saw in Figure 6.2 and not what was suggested by the illustration. The students thus produced the following description of the political cartoon devoid of any interpretation:

On the right side of the editorial cartoon there is a man who has an irritating facial expression holding a sack symbolizing a fund of budget for the RH bill and the left side of the cartoon are the citizens shouting for their needs.

Figure 6.6 – A Group's Description of the Editorial Cartoon in Figure 6.2

Some students in the group, however, seemed to have resisted this task, saying that their ideas were restricted by not being allowed to interpret the cartoon. They explained:

- S1: (In interpreting, when you have an idea which is not explicitly seen in the cartoon, then you want to add that.)
- S2: (For me, I found it awkward to just describe the picture. I got used in high school that when you interpret something you relate it with your life so I was confused when we were just asked to describe. That's it? It seems there was something wrong with what we were doing.)
- (FGD1-BS)

When Beth was asked why she focused more on description, she explained (AL3-G):

I simply required them to write a description ... because anyway their focus is on the descriptive paragraph. Because if they were to interpret I was still not sure how I will process or how I will assess using the rubric that I formed.

Because Beth's objective for this module was to focus on genre structures (AL3-G), she may have deemed it irrelevant to require students to design texts that revealed their own positions or indeed any alternative perspective on issues. It seems, however, that Beth's students wanted to explore the relevance of the text to their own lives.

Design without power

In this module, Beth's students practised functional text production. During the second lesson, for example, a group was assigned to view a music video titled, *Kayod Kabayo, Kayod Barya* (Working like a Horse, Earning so Little) (Asusthek, 2008) which portrays how a Filipino vendor earns a living by working day and night

along the busy streets of Manila (CO2-B). Beth asked students to produce a narrative based on this video. The students responded with the following composition (see Figure 6.7):

Life on earth is sometimes unfair. There are times when I just want to give up. I am asking why those people who are working hard all day long are those who are suffering more difficulties and just earning the minimum wage or less. Like me, I need to double my efforts just to fill the empty stomach of my family. I worked 24/7, but what I have earned was not yet enough to suffice our needs. Everyday, I need to wake up early to start my business. Wearing my tattered pants and old T-shirt, partnered with my slippers, I walk all day long to sell 'taho'. My feet bought me everywhere. Everywhere where people of all ages would buy. I walk and sell in Rutonda, Espanya nd Morayta where I can earn little money. When I was about to go home, I always make sure that I won't go home empty handed. We shared together what I have earned. I have a very little time with my family. After we have eaten our dinner, I change my clothes and start my other job and that is to sell 'balot' (an exotic delicacy). This is my life cycle. This is how I begin and end my everyday life. The life of a poor and simple family man who did not finish studying even high school.

Figure 6.7 – A Group's Narrative of a Music Video

In discussing this narrative, Beth focused mainly on the students' use of language, as shown in the following excerpts:

BETH: ...What particular issue does it ((referring to the music video)) talk about in society?

S1: It's talking about the issue of poverty.

BETH: Okay, poverty. And in the paragraph of the group ... Do you think they were able to use exposition or description in their narration? ... What can you say about their use of words?

S2: They used very simple words.

BETH: Okay, they used simple words. What kinds of words did they use? What part of speech? Okay, let's focus on one particular sentence.

((Reading a line from the students' work)) 'Wearing my tattered pants

and old t-shirt. Using my old slippers I walk all day to sell *taho* ((a type of street food)).' So most of the words ↑are?

Ss: Adjectives

BETH: Okay, adjectives. Meaning they were able to use description as well and that's a good example of the combination of the different modes. Okay, so are there comments or questions regarding their work? ... Is that the story of only one person or is that representative of typical Filipino wage earners?

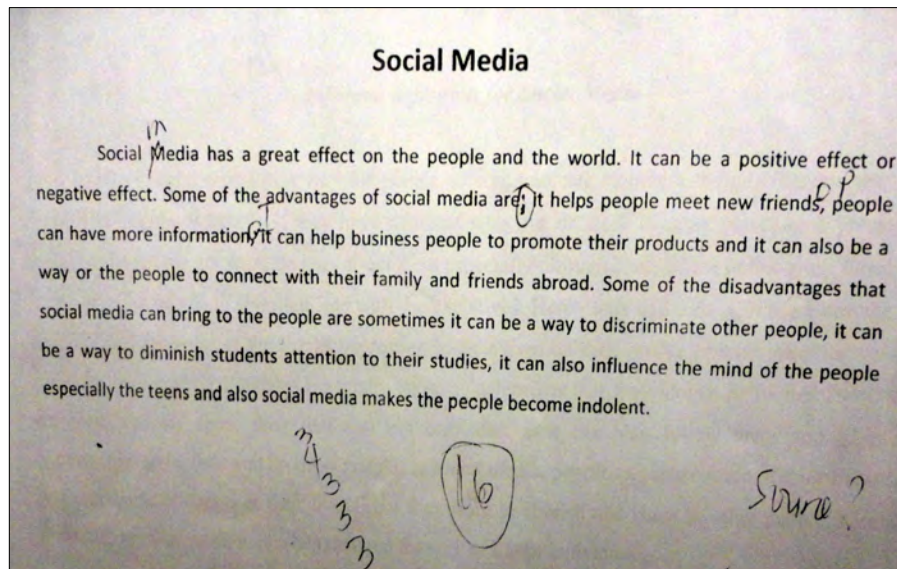
Ss: Many Filipinos

BETH: ((nods)) Okay, so again we're not just talking about the story of one but the story of many. Okay, so if you don't have any more questions let's go to the next ↑one ((looks at her watch)).

It seems that for Beth, students' critical discussion of the politics, causes and effects of social issues was not as important as the creation of a well-structured paragraph. The students' interpretation of the music video could have led to a rich discussion of how the group positioned the man in relation to society, their assumptions about the causes of poverty, and the reasons why they chose to let the man adopt what appeared to be a tone of resignation and hopelessness regarding the circumstances of his life. In this case, without a discussion of the students' representation of the poor man, students simply attributed the man's poverty to his lack of education but failed to recognise how a myriad of personal, social and cultural factors contributed to reducing him to this state. Because the objectives of the Study and Thinking Skills subject focused on the students' development of functional literacy, it seems that Beth felt bound to focus on an analysis of the written work's content, organisation, and language use and not on an analysis of ideological representations.

Design without diversity

As the final assessment for this module, students were asked to individually compose a paragraph formal defining social media. During the third lesson, Beth emphasised that a formal definition requires objectivity in presenting information (CO3-B). Such a focus on objectivity resulted in students' production of similar discourses that explored the advantages and disadvantages of social media, exemplified in the following composition (see Figure 6.8)



Social media has a great effect on the people and the world. It can be a positive or negative effect. Some of the advantages of social media are; it helps people meet new friends, or people can have more information. It can also help business people to promote their products and it can also be a way for the people to connect with their family and friends abroad. Some of the disadvantages that social media can bring to the people are sometimes it can be a way to discriminate other people, it can be a way to diminish students' attention to their studies, it can also influence the mind of the people especially the teens and also social media makes people become indolent.

Figure 6.8 – A Student's Definition of Social Media

No personal view or subjectivity is evident in this students' writing, and so, mainstream views have been upheld.

Design without access

Had Beth pursued her initial plan of letting students design a visual text that revealed their definitions of a concept, the design would have indicated students' values and identity positions. Moreover, the discussion of the students' designs would have provided students with access to each other's points of view. However, because the course (CS-E/B) and module objectives (AL2-B; CO1-B) focused on the structures of narrative, descriptive and expository genres, Beth might have decided that the students' designs should also focus on form. The critical literacy element of re/designing texts to take on new positions that aligned with their own identities and values was not evident in this first module.

Beth's planning and implementation of the second critical literacy module

Table 6.5 summarises Beth's design for the second module:

Table 6.5 – Beth's Design for Module 2

<i>Topic focus:</i> The cause-and-effect composition	
<i>Resources:</i> <ul style="list-style-type: none"> • A poem by Edwin Arlington Robinson titled 'Richard Cory' • Manila papers, markers, crayons • A handout on the characteristics and samples of effective cause and effect paragraphs • Guidelines on creating visual texts. 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Guide students toward comprehension of the poem, 'Richard Cory'. • Allow the silenced voice in the poem, 'Richard Cory', to speak through students' designs. • Provide students with practice in exploring possible causes of a certain event, in this case, Richard Cory's suicide. • Lead a whole-class discussion of the students' interpretations of the poem. • Provide students with a model of an effective cause-and-effect paragraph to study at home. 	<ul style="list-style-type: none"> • Students describe the speaker, subject and situation in the poem, (15 minutes) • In 4 groups, students give their interpretations of why Richard Cory killed himself (20 minutes). • A representative student from each group shares with the class a summary of their group's illustration (20 minutes). • Students share their interpretations of the messages of the poem (20 minutes). • Students research outside the classroom about the causes of teenage suicide in preparation for the composition to be written in class in the next session.
<i>Assessment:</i> <ul style="list-style-type: none"> • Formative assessment: In groups, students develop their explanations for why Richard Cory committed suicide. • Summative assessment: Individually, students composed a cause-and-effect paragraph on the causes of teenage suicide. 	

Beth planned to introduce this topic by presenting to the class the following poem, Richard Cory, by Edwin Arlington Robinson (Poemhunter, 2013) (see Figure 6.9).

Richard Cory

Edwin Arlington Robinson (American, 1869-1935)

Whenever Richard Cory went down town,
We people on the pavement looked at him:
He was a gentleman from sole to crown,
Clean favored, and imperially slim.

And he was always quietly arrayed,
And he was always human when he talked;
But still he fluttered pulses when he said,
'Good-morning,' and he glittered when he walked.

And he was rich – yes, richer than a king –
And admirably schooled in every grace:
In fine, we thought that he was everything
To make us wish that we were in his place.

So on we worked, and waited for the light,
And went without the meat, and cursed the bread;
And Richard Cory, one calm summer night,
Went home and put a bullet through his head.

Figure 6.9 – E. A. Robinson's poem, 'Richard Cory' (Poemhunter, 2013)

Using the poem as a stimulus, Beth's goal for the module was to enable students to create an effective cause-and-effect composition. Beth believed this poem would help students identify the causes and effects of suicide 'for them to avoid things which would be harmful.' (AL4-B) Beth also hoped that the poem would 'help [students] realise there's really more to some persons than what meets the eye ... to go beyond stereotypes' (AL4-B). Beth, however, expressed apprehension about not being able to ask the appropriate questions (AL4-B). She thus asked for help in brainstorming critical literacy questions to ask (see Appendix G2).

Based on the students' feedback about the first module, Beth decided to use only one text 'to balance the discussion of the technicalities of writing and the content' of the texts (AL3-G). Beth noted that she used many multimodal texts in the first module, leaving her limited time to discuss the students' sentiments on the issues embedded therein (AL3-G; AL4-B). Beth also planned to have the students interpret the poem through drawing. Upon the suggestion that a guideline on creating visual texts might

be helpful for the students, Beth considered providing students with a handout on this so that ‘they’re really going to be more conscious of what they’re drawing’ (AL4-B). Through the drawing, Beth aimed to determine ‘whether they really understood the poem ... it’s just an anchor to the discussion of the cause and effect paragraph’ (AL4-B). Writing an effective cause-and-effect paragraph was the main goal of the module.

Critical literacy module 2

Beth began the lesson by asking the students to form four groups. Distributing copies of the poem, ‘Richard Cory’ to each group, Beth instructed the students to read the poem silently while one student read it aloud for the class. When this was over, Beth asked the students to discuss in their respective groups the answers to the following questions, which she had written earlier on the board:

1. Who is the subject?
2. How do we learn about him/her?
3. Who is the speaker or persona?
4. What happened to the subject?

Beth then invited the class to join in a short discussion of the poem. First, Beth asked students to provide their meanings for certain words or phrases by asking questions such as, ‘What do we mean by [the line] ‘He was always human when he talked’? (CO4-B). She then moved on to questions that explored the relationship of the speaker with Richard Cory before establishing his suicide at the end.

Beth next asked the class to speculate about why he committed suicide and present these through drawing. Beth explained to the students her rationale:

You mentioned in previous discussions that the way to present ideas through writing can actually disclose or reveal your biases. So your word choices can reflect your preferences. It’s also the same with drawings. The way you draw or the way you emphasise your details or the way you add colour can actually ... have an effect on the meaning that you want to present. So as you draw I’d like you to be conscious how you present [your illustration]. (CO4-B)

Beth provided students with a handout about creating visual texts (see Appendix J1) before they commenced drawing. The students worked on their illustrations for about 20 minutes before presenting them to the class. It was interesting to note that all groups suggested lack of family as contributor to Richard Cory's decision to suicide.

The first group explained that their illustration (see Figure 6.10) signified that Richard Cory may have killed himself either for lack of family to share his wealth with (symbolised by the illustration of a man surrounded with dollar signs parted from a woman and a child) or depression about the poverty of the people in his community (symbolised by the illustration of a man, woman and child looking sad as they sit at a table before a plate containing a few rice grains and a fish bone.)



Figure 6.10 – Group 1's Representation of the Cause of Cory's Suicide

The illustrations of the second and third groups both represented Richard as leading a life of pretence. On the left of their illustrations was a happy man as seen by the community while the right side portrayed a sad Richard Cory inside his home longing for a family. The second group portrayed Cory's loneliness by giving the audience Cory's view as seen by himself in the mirror at home (see Figure 6.11).



Figure 6.11 – Group 2's Representation of the Cause of Cory's Suicide

The third group, on the other hand, portrayed a crying Richard sitting at a table looking at photographs of his family who had passed away (see Figure 6.12).



Figure 6.12 – Group 3's Representation of the Cause of Cory's Suicide

Similarly, the fourth group's illustration (see Figure 6.13) attributed Richard Cory's suicide to lack of family (symbolised by the illustration of a man, woman, child and a heart inside the thought bubble). According to this group, it was also possible that Richard Cory ended his life because he was unable to cope with the pressure of meeting people's expectations 'that he is perfect, that he has everything' (CO4-B) (symbolised by a figure facing a group of people on the right side of the illustration).

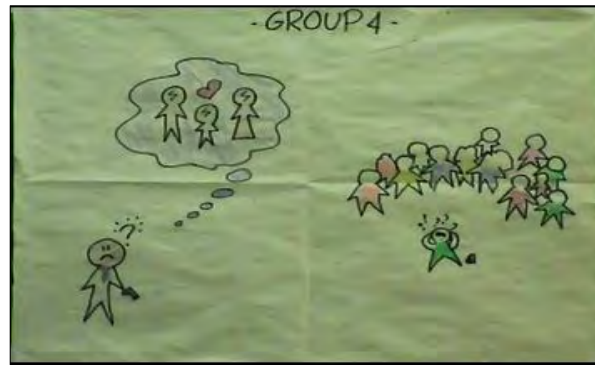


Figure 6.13 – Group 3's Representation of the Cause of Cory's Suicide

After the presentations, Beth led a whole-class discussion, asking students questions such as ‘What could be the message of the poem?’ ‘What’s the lesson here?’ The students responded about the importance of love and being content with what one has (CO4-B). Beth concluded the session by emphasising the value of understanding the causes of events. Beth next provided students with a handout containing model examples of cause and effect compositions (see Appendix J2). For homework, Beth asked the students to write a paragraph exploring the causes of teenage suicide. This written composition (see Figure 6.14) was formally assessed using the same criteria that Beth used in the first module, which focused on content, organisation, vocabulary, spelling, punctuation and capitalisation (see Appendix I4).

Analysis of Beth's Second Module based on Janks' (2010) Critical Literacy Synthesis Model

Table 6.6 summarises the analysis of the interdependence of the four orientations of the model in Beth's second module.

Table 6.6 – Interdependence of the Critical Literacy Orientations in Beth's Second Module

Power with access	Providing students access to the illustration empowered students to practise alternative literacy skills.
Power with diversity	Listening to diverse interpretations of a text empowered students to be constructors of meaning.
Power with(out) redesign	Empowering students to be co-constructors of meaning without challenging their interpretations led to students' inability to read against the text.
Access without power	Valuing of the written discourse prevented the illustration from being considered as a form of composition worthy of analysis or assessment.

Access without diversity	Providing access to genre structure without considering cultural contexts limited students' exploration of their own identity positions and values.
Access without redesign	Providing access to genre structure without considering the purpose of the writing task limited students' opportunities to change the status quo.
Diversity with power	Welcoming different interpretations empowered students to voice out their own opinions.
Diversity without access	Welcoming different interpretations without access to the skills of reading against the text confined the discussion to being about the moral of the poem.
Diversity with(out) re-design	Welcoming diverse perspectives without questioning prevailing discourses missed the identification of inequities.
Design without power	Designing a visual text without a theory of power in images led to the unconscious adoption of the same inequitable discourse conveyed by the author.
Design without access	Designing a visual text without access to its conventions rendered meaning-making intuitive rather than deliberate.
Design with(out) diversity	Drawing enabled students to create meaning that revealed their subject positions on suicide but seemed limited by the design mode in conveying desired meaning.

Power with access

Selecting the poem 'Richard Cory' for discussion revealed Beth's consideration of issues that reflect both big *P* and little *p* politics (Janks, 2010). The poem seemingly talks about the big issue of class struggle and the personal struggle against suicide. During the lesson, Beth guided students to be aware of the effect created by the author's choice of words. For example, Beth directed students' attention to the use of the pronoun 'we' to signify that the speaker was part of the 'commoners' (CO4-B). Directing students toward a critical analysis of how pronouns reveal ideology may help them see implied ideologies. For example, the use of 'we' establishes the speaker as part of the poor community but it also seems to signal his/her othering of Richard Cory as a member of the elite. Without access to critical language awareness that emphasises how language choices may impose viewpoints in the interests of individuals or groups, the opportunity to reflect on inequitable assumptions regarding social classes was lost.

Power with diversity

In the second module, Beth enabled students to practise alternative literacy skills through drawing. This decision again showed Beth's willingness to try alternative texts previously unexplored in her Study and Thinking Skills class. Beth provided

students with an opportunity, not just to make sense of the creator's meaning, but to generate their own meanings as well.

Power with(out) redesign

Most of Beth's questions regarding the poem 'Richard Cory' seemed to focus on comprehension of underlying meanings and not necessarily ideology. At one point during the class discussion of the poem, Beth posed a question which invited the students to view Richard Cory's situation in an alternative perspective (CO4-B). This interaction transpired after the students had speculated that Richard Cory committed suicide because of his lonely existence, depression about the state of poverty in his community, and/or his inability to cope with society's expectations (CO4-B):

BETH: If Richard Cory was poor, do you think [his reasons for killing himself] would be the same?

S1: One of the possible reasons would be poverty.

...

S3: He may be unemployed

S4: Even though (he's poor) [lack of a] family could [also] be the reason [for his suicide].

...

S5: He may also be psychologically ((makes a circular motion with her index finger while pointing to her head))=

Ss: =((laughter))

BETH: Mentally ill. So that could also provoke a person to commit suicide. But actually anyone can have the tendency, normal or mentally challenged. Yes ((calling a student))?

S6: If Richard Cory is poor then maybe he has killed someone and his conscience pricked him so he have a depression then he just commit suicide.

It was interesting to note that Beth's question exposed students' assumptions that the poor were more likely to be insane or criminals than the rich. Beth was quick to challenge this assumption, saying that anyone, rich or poor, can feel depressed or have suicidal thoughts, but there was no time to explore further the students'

responses. The students seemed to have accepted without question, and even reproduced, the dominant assumption of the poem that a rich man's life is valued more by society than a poor man's life. And further, at no time in the learning module did the students consider the lives of the 'us' in the poem to try to understand their lives and their views about themselves. A critical interrogation of how and why these kinds of inequitable discourses occur might have helped the students to re-evaluate the implications of their assumptions.

Access with(out) power

In the second module, Beth provided students with access to the genres of poetry, essay and illustration as sources of meaning. However, it was evident that Beth considered the written composition as a more legitimate form of meaning making than illustration. Beth formally assessed the students' written compositions while the illustration was used merely as a springboard to the main lesson on genre structure. Beth explained:

In terms of assessment, I think [the illustrations] would be good as a formative [form of assessment to check] whether they really understood the poem so we could go on with our discussion since it's just an anchor to the discussion of the cause and effect paragraph. (AL4-B)

It appears that even if drawing was the main activity in this module, Beth did not see it as another form of composition. The creation of a multimodal text such as drawing is apparently perceived as a 'garnish' but not the 'main dish' in the assessment of students' ability to create meaning. It therefore appears that even though Beth gave the students access to the genre of illustration as a way of meaning making, she was not prepared to give this visual genre the same value as written work. The primacy of the written word as a meaning-making tool in Beth's perspective was evident.

Access without diversity / redesign

In the second module, Beth provided students access to the structure of a cause-and-effect paragraph by providing model examples (see Appendix J2). For assessment, Beth required students to write a paragraph that identified two causes of teenage suicide. Limiting the discourse to mere identification of the causes of suicide invited

students to merely regurgitate what other authors said without giving them the opportunity to analyse deeply and respond to this issue. This seems evident in one student's work, which Beth did not mark, presumably on suspicion of plagiarism, as indicated by her comment on the paper 'Are these your own words?' (see Figure 6.14).

Cause and Effect Paragraph

^{the} Why do youth attempt suicide? Everything that is happening to them is in the "here and now" and they can't begin to think that there might be brighter future just around the corner. They might decide that suicide is the best solution for their problems. Unfortunately their ultimate decision could be fatal. Suicide is a permanent solution to a temporary problem. The teen that attempt suicide after losing his/her girlfriend/boyfriend broke up. Another is a person contemplated suicide after losing his/her job probably had a history of low self worth that was magnified by the upsetting event and the result they end their life instead of thinking a solution for their problems. Bullied at school, balancing school work, social life and family problems were also a reason on teenage suicide because of stressful and all problems occurred. But then we have our own decisions for our life and I just hope that a decision you made will not result any harm and you will never regret in the end.

are these
your own words?

Why do youth attempt suicide? Everything that is happening to them is in the 'here and now' and they can't begin to think that there might be brighter future just around the corner. They might decide that suicide is the best solution for their problems. Unfortunately their ultimate decision could be fatal. Suicide is a permanent solution to a temporary problem. The teen that attempt suicide after losing his/her girlfriend/boyfriend broke up. Another is a person contemplated suicide after losing his/her job probably had a history of low self worth that was magnified by the upsetting event and the result they end their life instead of thinking a solutions for their problems. Bullied at school, balancing school work, social life and family problems were also a reason on teenage suicide because of stressful and all problems occurred. But then we have our own decisions for our life and I just hope that a decision you made will not result any mar and you will never regret in the end.

Figure 6.14 – Sample Student Composition on the Causes of Teenage Suicide

This assessment did not invite students to argue or draw from their personal and cultural experiences to analyse the various personal and socio-political factors behind this issue. Such assessment seems to treat the issue of suicide as impersonal, de-contextualised, neutral and universal without much room for reflection on changing the status quo regarding suicide in the Philippines.

Diversity with power

Prior to the implementation of the second module, Beth often said that she felt uncomfortable when discussions of issues came up in class without her 'careful planning' (AL1-G). In the first module, Beth managed her classroom time by

ensuring that the ‘steps’ in her lessons were carefully executed. She managed students’ responses to the large number of multimodal texts by smooth and quick transitions from one text to the next without much space for exploring students’ responses. In the second module, however, Beth seemed more open to students’ perspectives. Firstly, her decision to let students illustrate their speculations about why Richard Cory committed suicide in the poem allowed students’ diverse interpretations to come out. Whereas in the first module Beth tended to ask questions which led students to provide her desired response (CO1-B; CO2-B; CO3-B), this time she seemed more welcoming of and perhaps able to cope with varied ideas. This was particularly evident when Beth was asking students about the possible relationship of the speaker in the poem with Richard Cory. This time she did not just settle for one answer but probed students to think of other possible answers with questions such as ‘So how about the rest of the group?’ ‘What other guesses do you have? Possibilities?’ (CO4-B). This seems to have empowered students to be creators rather than just interpreters of meaning.

Diversity without access

Although Beth seemed more welcoming of varied ideas in the second module, the focus on a single moral of the poem seems to have curtailed exploration of alternative perspectives, as can be seen in the following interaction:

BETH: What could be the message of the poem?

S1: Even if you have all the ((groping for words))=

BETH: =material things

S1: (love is still important).

BETH: So you are actually talking about what could make you happy. It seems that through Richard Cory’s life we see that really material things could not make us happy. So you still need a family, a companion. So what other things do you get, what other ideas?

S2: (You should be contented with what you have.)

...

S3: The problem is that [Richard Cory] created the problem. Because he’s alone and he felt the pressure, the solution can be, show who you are... show your true colours to others because that’s who you are.

...

BETH: So if you have problems – what's the lesson here?

S4: We have to reach out.

BETH: Yes, we have to reach out to people. If you have problems then discuss it with someone who can listen to you ... So be happy. Find reasons to be happy.

Focusing on the identification of a single moral of the poem without a discussion of the various forces at work behind suicide treats it merely as a personal issue de-contextualised from a wider perspective. As such, the discussion may easily lead to judgments rather than an understanding of the range of personal, social, economic, political and cultural circumstances that drive people to end their lives.

Diversity without redesign

During the group presentations, it was interesting to note that all four groups seemed to have a common interpretation of why Richard Cory killed himself, and that was the lack of the love, support and presence of a family. The class assumed that it is ultimately the family which makes people happy. This assumption went unchallenged and unquestioned (CO4-B). In a later interview with a group of students, it appeared that this assumption made by all. When the students were asked if there had ever been a time when they too thought of ending their lives, just like Richard Cory, one student said that in fact she did:

(I thought of that last year. It seems as if all types of problems were coming my family's way. My Mama and Papa were having problems with each other and my other siblings were also adding to [the conflict]. Because I was usually the only one left at home, I was a witness to all the things that were going on. If the same things like that happen to you every day, you'd really think of committing suicide to end it all.) (FGD2-BS)

The student's statement revealed that sometimes it is the family which may be the cause of one's problems and depression, contrary to their common assumption that the family is always the source of people's happiness. This suggests that students have to be given the opportunity to challenge dominant assumptions to encourage the

students to express the diversity of their experiences and identities rather than hold on to common discourses or norms.

Design without power

The poet's use of positive words to portray Richard Cory presents him as a perfect and superior person and influences readers to sympathise with him. It seemed as though all the students in Beth's class had taken the ideal reading position by adopting the same perspective as the poet. Critical literacy, however, entails reading both with the text and against it to challenge prevailing discourses. How do the poet's words invite readers to sympathise with the suffering of Richard Cory rather than the suffering of the poor? How do their illustrations take the same focus? Why did they project Richard Cory as a pitiful and forlorn character through position, layout, tears, inverted smiles, jagged lines and question marks? How are the poor represented and why? Who benefits and who does not from a position which assumes that being rich and powerful is unattractive or problematic? Introducing students to a theory of power in images may help them become aware of how they may be reproducing the same discourses through their unconscious representations, and of the need to challenge those discourses.

Design without access

Beth's students appreciated the task of illustrating instead of writing their interpretations of Richard Cory's suicide. According to them, drawing enabled them to use their imagination. The students, however, admitted that although Beth had provided them with a handout containing guidelines on designing visual texts (see Appendix J1) they did not look at it because of time constraints (FGDS-B2). For example, in an interview with the second group, the illustrator of Figure 6.12 said she did not know how to explain why she drew the happy Richard Cory on the left and the sad one on the right (FGD2-BS). It appears that the meaning-making of the students was done intuitively rather than deliberately. If the guidelines on creating visual texts had been emphasised in class, the students could have explained in detail the reasons for their design choices. For example, it would have been interesting to find out why the students portrayed Richard Cory's face as distinct and oversized and why they placed him in a higher position than the group of people (see Figure 6.13). Or that the public face of Richard Cory occupied with 'given' position on the left of

the page and the private, unknown face occupied the ‘new’ on the right. Do these illustrations symbolise the value they give to the elite? Asking such questions may have perhaps instilled in the students the importance of choosing carefully the design mode that conveys their desired meaning and its ideological implications.

Design without diversity

Beth’s students found the illustration activity interesting because it was a change from the usual writing tasks done in class. Some of the students, however, said that their lack of drawing skills had limited their ability to represent Richard Cory. For example, the students expressed that they wanted to illustrate him using a high angle shot, with the viewer looking down on him to either present him as a pitiful or insignificant character, but this seemed too difficult for the group’s illustrator so they settled on the frontal, eye-level angle to emphasise his emotions instead (FGD2-BS). This suggests that teachers should consider the affordances and limitations of a particular design mode before requiring its use. Allowing the students to choose the design mode/s which can convey their intended meaning may be a better alternative.

Beth’s ending points for critical literacy

Throughout the period of the inquiry, Beth underwent several changes in her perspective and behaviour with regards to literacy teaching:

From reading for literal comprehension to reading for author intent

Prior to the action learning meetings, Beth acknowledged that she had not focused much on encouraging her students to be critical readers and instead focused ‘heavily’ on students’ literal comprehension of the texts discussed in class (SSI-B). In the first module, however, Beth encouraged critical reading by repeatedly directing students to determine author intent in order to recognise vested interests (CO1-B; CO2-B; CO3-B) and she juxtaposed texts that showed different perspectives of the same issue to raise awareness of ‘dominant and silenced voices’ (AL5-B; MC2-B). ‘Sometimes it’s really inevitable that your writing reflects your biases,’ Beth stated, which seems to show Beth’s growing recognition that texts are not neutral and inevitably convey their authors’ values and biases.

From one to multiple perspectives and meanings in texts

During the action learning meetings, Beth often revealed her belief that a text has one ‘required, exact’ interpretation (SSI-B; AL1-G; AL5-B) which the author intends, and that it is the reader’s duty to decode this intended meaning (SSI-B; AL1-G; AL3-B). This is perhaps why in the workshops Beth seemed very tentative when offering her own interpretations of the texts discussed (AL1-G; AL2-G). This belief still manifested in some instances in the first module when Beth tended to lead students toward adopting her own views which she believed to be the sole embedded meaning (CO2-B). In the second module, however, Beth displayed openness to different perspectives by asking students to draw their interpretations, and by asking students for alternative readings of the poem, ‘Richard Cory’ (CO4-B). It appears that Beth became more open to listening to students’ perspectives. Beth remarked that critical literacy is ‘very helpful because ... it will help [students] listen this time to their own voices, how they view things’ (AL5-B). Such statements revealed Beth’s shift from placing so much emphasis on authors’ voices to the recognition of the importance of readers’ responses to texts.

From rhetoric-oriented to social-issue texts

Prior to the action learning cycle, Beth selected texts that highlighted grammatical or rhetorical structures (SSI-B; AL1-G). However, in the course of the inquiry, Beth used texts that touched on social issues relevant to Philippine society such as poverty, natural disasters, population control, cybercrime, teen sexuality, cosmetic surgery, institutional policies, social media and suicide (CO1-B; CO2-B; CO3-B; CO4-B). Although the underlying causes and effects of these issues were not given much space during the implementation of the modules, Beth nevertheless acknowledged that discussion of the contents of texts is as important as the fulfilment of the lesson’s language objectives (AL3-G).

When the *Ms Employee Versus Inday* text was presented to the teachers in the first workshop, Beth asked, ‘What would be my point in using this material [in class]?’ (AL1-G). However, during the final semi-structured interview, Beth mentioned showing to her classes a short film titled, *Chicken a la Carte* (Dimadura, 2005), that tells the story of how a Filipino man feeds his family by collecting leftover food from

fast food chains. By showing such texts to the class, Beth explained, her aim was to ‘stir them’ so that they would be motivated to take action:

I said [to my students], ‘you really have to start practising questioning things that you see. Otherwise, how will you help? How will you know that there’s a problem if you will simply accept things as they are?’ (AL5-B)

Prior to the classroom observations, Beth felt that social-issue texts had no place in her Study and Thinking Skills class (SSI-B). At the end of the inquiry, however, Beth seemed to value the use of alternative texts.

From language-based to multimodal texts

Prior to the inquiry, Beth reported using mainly printed, language-based texts as resources and forms of composition in her classes (SSI-B). During the classroom observations of the two modules, however, Beth used texts in a variety of forms (e.g. printed, digital, musical) and modes (language, image, sounds and a combination of these). According to Beth, using the multimodal texts provided novelty to her classes (AL3-B; AL1-G), served as an anchor for the main discussion on written discourse structure (AL3-B; AL4-B; AL1-G; AL5-B), motivated students and sustained their attention (AL5-B). Moreover, in the second module, Beth asked her students to illustrate their interpretations of a poem, revealing her acceptance of multimodal texts such as drawing as another form of creating meaning.

During the final semi-structured interview, Beth summed up her insights on critical literacy. She shared her belief that critical literacy can be integrated into any subject, particularly in teaching grammar (AL1-G) and literature (CO4-B; AL5-B) but nevertheless stated that critical literacy is more appropriate for teaching to ‘academically prepared’ students (SSI-B; AL5-B).

Beth concluded that in the process of students developing critical literacy, the teacher plays an important role in setting course objectives, selecting texts, designing classroom activities and asking critical questions. She realised that if critical literacy is to be part of the course objectives, then this must be made explicit and appropriate activities must be designed to fit those objectives (AL3-G; AL5-B). A critical literacy teacher also selects texts that would ‘stir’ the students to question their

common assumptions and move them to action (AL1-G; AL5-B). She believed that a critical teacher's role is to 'provoke the students to challenge what they believe in first and then [let them] take a stand' (SSI-B). More importantly for Beth, a critical literacy teacher designs classroom activities that are learner-centred. Such approaches to pedagogy create a platform for students to master literacy skills (AL5-B), be hands-on (AL3-G), express their own ideas and ask questions, rather than just absorb information (AL5-B). As Beth put it:

I think the teacher has a very big role in this kind of objective. We should really make it a point to transform our students into critical thinkers ... with how we present our lessons and the kinds of activities we provide in the classroom because sometimes when [students are] used to [being] passive listeners then there's really no chance for them to develop their own ... critical thinking skills. (AL3-G)

It seems that for Beth, reading a text has come to entail more than just the comprehension of authors' intended meaning. She has come to realise that focusing heavily on the students' comprehension of the literal and inferential meanings of texts can somehow limit their understanding of these texts, as these questions usually have definite answers (AL1-G). Through the action learning meetings, Beth began to view critical literacy as the ability, not to just decipher and comprehend authors' intended messages but also to explore other perspectives (AL1-G), including the reader's own views (AL3-G). Critical literacy for Beth has come to mean going beyond the obvious, challenging one's views and assumptions, and questioning what is presented (AL5-B). It entails an attitude of not just accepting things as they are but understanding the root causes of issues (AL1-G) with the ultimate goal of acting on what has been learned (AL1-G; AL5-B).

The changes in Beth's perspectives and behaviour throughout the inquiry showed that she was on her way to developing her pedagogical beliefs and practices about critical literacy. In order to fully develop as a critical literacy teacher, Beth may have to relinquish some of her assumptions about literacy and what English language learners need in order to be critically literate. It appears that Beth views literacy as a neutral, de-contextualised set of writing skills and genre structures to be followed.

Beth's modules showed how she helped her students to be code-breakers by examining the elements that make up the essay genre. However, English language learners need more than a set of rules and skills to be able to participate in academic or cultural discourses. Beth needs to consider the propositions that genre structures are not universally applied but differ from context to context, that these genre structures can vary depending on the social and cultural functions they fulfil, and more importantly, that these genre structures are mandated by powerful institutions that serve particular interests (Luke & Freebody, 1999). Focusing only on the elements of the essay genre without interrogating the cultural and power structures in society makes literacy learning narrow and limited, and fulfils only the demands of academic institutions. Beth has to consider the social, cultural and political contexts for her pedagogy to go beyond a functional understanding to attain a critical understanding. Beth also needs to acknowledge and welcome students' diverse identities, skills and perspectives. Beth's two modules seemingly did not give students much room to express their own perspectives on issues that mattered to them. Beth's focus on time management (SS1-B; AL1-G; AL3-G; AL5-B), neutrality (AL3-B; CO3-B; CO4-B) and 'correct' answers (SS1-B; CO2-B; AL2-G; AL5-B) seemed to have prevented the students from exploring their own reasoning or challenging others' arguments in both oral and written texts. This has resulted in the silencing of students' voices. Beth's willingness to rethink her perspectives on the importance of functional and critical literacy, students' voices, subjective positions, plurality of meaning, and cultural contexts may help Beth adopt a critical perspective in her teaching.

Teacher Case 2: Elaine

Elaine's starting points for critical literacy

At the time of the inquiry, Elaine had been teaching for five years at Luzviminda University. She had taught general-curriculum subjects such as English Grammar, Oral Communication, Study and Thinking Skills, Introduction to Literature, Business Communication and Research Writing. During the initial interview (SSI-E), Elaine described her literacy beliefs and practices prior to the inquiry which revealed her perspectives on literacy teaching and learning.

According to Elaine, she used different reading approaches when teaching literature and writing subjects. When teaching literature, Elaine reported being a 'supporter of [the] reader-response' (SSI-E) approach in which she invited students to comment and react to the text, and relate it to their lives. What was important for Elaine was to let students appreciate the experience and joy of reading literature. She reported giving students projects such as writing poetry, changing the lyrics of a song, drawing pictures and performing a play to encourage different interpretations. Elaine said that literature students found these less burdensome text productions enjoyable.

In teaching grammar and composition courses, Elaine selected texts for study that provided:

- A variety of text types (e.g. magazine articles, newspaper advertisements, websites, academic journals)
- Academic field-related topics
- A range of levels of difficulty
- Easy access to materials
- Relevance the students' personal and cultural experiences.

The selection of text played a crucial role in Elaine's lessons because she wanted them to be relevant to students' cultural experiences. She explained:

If students don't find it relevant – for example, you get a US-inspired text and it's talking about snow and hockey and you ask students to read it – they don't

care about hockey, they haven't seen snow ... So, you have to contextualise it.
(SS1-E)

Aside from culturally relevant texts, Elaine also reported selecting texts that concerned the community or country. In teaching research writing, Elaine said that she let students choose topics themselves that concerned the local community or the country. Elaine assessed these writing tasks for content, organisation, grammar and the mechanics of writing (e.g. punctuation, capitalisation, paragraphing). She reported giving more importance to content than to the other criteria (SSI-E).

Elaine, however, seemingly felt restricted in the class activities that she could use because of her students' different English language proficiency levels. She remarked:

Students differ in their foundation. Some students are really very good, some students are – I don't know – way far from my expectation in college... because they couldn't identify the verb ... the subject in the sentence, that very basic skill which I expect them to have learned already but they haven't ... but with the very good ones, I actually enjoyed teaching them because I can offer something extra, something that they can use in their daily lives, not just pure grammar. (SSI-E)

Moreover, Elaine said that she did not explicitly teach students how to read texts, stating that students 'just get to acquire [reading skills] in their English subjects' over time (AL1-E). She described the connection between reading and writing by saying that 'If [students] don't know how to read, they cannot learn how to write. For vocabulary, for style purposes, reading is very important.' (AL1-E)

It appears that prior to the inquiry, Elaine's main aims for literacy teaching were instilling in students a personal appreciation of texts or the functional outcomes of building vocabulary, using correct grammar, or practising the stylistic conventions of genres. It seems that Elaine provided her more proficient students access to varied text types and genres which were relevant to both their academic needs and cultural experiences but limited access to those with low levels of English proficiency whom Elaine believed had to be taught grammatical competence first. Access to explicit

knowledge on how to read texts for meaning was seemingly not emphasised, since Elaine believed that reading skills can be acquired through constant exposure to texts. The ‘diversity’ orientation in critical literacy seemed evident in Elaine’s report that she focused on acknowledging cultural differences and exploring of students’ perspectives on community issues. Producing texts to change social conditions seemed to be practised in Elaine’s research classes through a focus on students’ arguments, although this was less emphasised in her literature classes, whose focus, according to Elaine, was on reading for pleasure. The description of Elaine’s critical literacy modules will show how she maintained or changed her perspectives and practices for teaching literacy during this inquiry.

Elaine’s plan and implementation of the first critical literacy module

Like Beth, Elaine decided to also introduce a critical literacy approach in her Study and Thinking Skills class (see Appendix H for the subject syllabus) comprising 34 fresher college students.

When Elaine discussed her plans for the first module, she stated that although the goal of the subject was for students to compose an effective paragraph, she especially wanted them to develop longer compositions, such essays. However, Elaine expressed her doubts about whether the students in this class could do so, considering their writing skills:

In the discussion, they’re active. They seem to understand but when you ask them to write, the outputs are far from the expected outputs ... in terms of grammar, organisation, content although I know that they have the ideas. It’s just that they really don’t know how to express it in English. (AL3-E)

Thus, the challenge for Elaine was to let students appreciate writing (SSI-E; AL3-E). She aimed to do this by introducing the characteristics of a paragraph using stimulus photos that depicted different forms of love. Elaine hoped that reading the photos would help the students generate ideas for later writing about love. Elaine explained her rationale:

I’m hoping that with the idea of love, they may be able to say many things. So instead of focusing on, let’s say, social issues, which they may not be aware of,

at least with this topic this is something that they know, that they have experiences, something that they're interested in. So writing would be a lot easier to them, I hope. (AL3-E)

It appears that Elaine considered her students to be uninterested in 'social issues', and that she believed 'love' was not a social issue.

Elaine clarified that students' critical literacy was evaluated based on how they read the photos. Elaine also explained her plan to require students to design a group project later that would present their own concepts of love: 'I want them to create something that will show what love is for them' (AL3-E). In the implementation of the module, however, Elaine pursued the individual writing task of defining love and not the group project.

Critical literacy module 1: Lesson 1

Table 6.7 summarises Elaine's design for the first lesson:

Table 6.7 – Elaine's Design for Module 1: Lesson 1

<i>Topic focus:</i> Generating ideas for a composition	
<i>Resources:</i> <ul style="list-style-type: none"> • 12 pictures depicting different forms of love • LCD projector marker • strips of paper • markers 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Generate ideas for writing a composition on the concept of love. • Interpret how photos relate to the concept of love. 	<ul style="list-style-type: none"> • In groups, students select 2 photos from the 12 presented and discuss how each photo relates with love (15 minutes). • Each group writes a word or phrase that they associate with each photo (5 minutes). • A representative from each group reports to the whole class a summary of their group discussion (45 minutes).

Elaine began the lesson by saying, ‘Today, we’re going to talk about love’ (CO1-E). This introduction elicited a buzz of excitement from the class. Elaine next asked the students what comes to their minds when they think about love. As the students excitedly responded to this question, Elaine posted on the whiteboard 10 pictures (see Appendix K1), which, according to Elaine, depicted love in different ways (AL3-E). She divided the class into five groups and asked each group to select two pictures and discuss ‘what the pictures are all about and how [they] are related to the concept of love.’ (CO1-E)

In choosing the pictures, representative students from each group scampered towards the board, snatching pictures from the whiteboard. The classroom was filled with noise at this point and later settled down as the students began to respond to the task. As the discussions continued, Elaine conversed with each group regarding their selected pictures. Halfway through the task, Elaine gave each group a marker and two strips of paper for them to write words they associated with their selected pictures. They were to explain the reasons behind their word associations in their report to the whole class later.

During the reporting, Elaine prompted the students to justify their associations by redirecting them to the image and asking ‘What made you say that?’ This class reporting lasted for 45 minutes. Before the class was dismissed, Elaine assigned the students task of thinking of one aspect of love that they wanted to write about. They were asked to make an outline of the composition that they would write in class during the next session (CO1-E).

Critical literacy module 1: Lesson 2

Elaine met with her class the next session to complete the first module (CO2-E). Her main objective and activities for this session are outlined in Table 6.8.

Table 6.8 – Elaine’s Design for Module 1: Lesson 2

<i>Topic focus:</i> Writing an effective paragraph	
<i>Resources:</i> <ul style="list-style-type: none"> • Peer review form • Students’ outline for the composition 	
<i>Teaching objective</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Review the elements of paragraph namely unity, coherence, and emphasis. • Write a composition on the topic on love that exhibits selected qualities of a good paragraph: unity and coherence. 	<ul style="list-style-type: none"> • Review the parts and qualities of a paragraph through a peer-review form (10 minutes). • Write a composition that discusses one aspect of love (80 minutes).
<i>Assessment:</i> Students write a composition that defines love. The unity and coherence between ideas in this composition would be assessed by peers.	

Elaine began the lesson by reposting on the board the pictures they had discussed in groups and the word associations brainstormed from the previous session. She informed the students that the pictures and their word associations would remind them of the ideas that they had previously generated on love which they could use for writing the composition in the class.

Each student next received a copy of a peer-review form on which to evaluate their peers’ compositions. This form directed students’ attention to the relevance of details and examples included in their peers’ compositions as well as coherence between the ideas they contained (see Appendix K2).

After this brief review, Elaine directed the students to use the remaining class time to write their compositions. She emphasised that she was not particular about the topic or content, and was more concerned about how it displayed the qualities of a paragraph previously discussed in class, namely unity, coherence and emphasis.

There was a marked difference in the classroom atmosphere in this session from the previous one. The students appeared not to show the same enthusiasm evident in the first lesson. When Elaine repeatedly asked them if they were ready for the writing

task, they also repeatedly replied in the negative. It appeared that students took a long time to begin writing. The students took one hour and 20 minutes to write their compositions (CO2-E).

Analysis of the Interdependence of the Critical Literacy Orientations in Elaine's First Module

Table 6.9 summarises the interaction among the four critical literacy orientations in Elaine's first module.

Table 6.9 – Interdependence of the Critical Literacy Orientations in Elaine's First Module

Access with(out) power	Providing access to reading pictures facilitated students' interpretation but without a theory of power this approach disregarded implicit ideologies promoted.
Access without diversity	Access to reading pictures without consideration of their social context ignored the notion that all representations are culture-specific.
Access without design	Providing access to a visual text without opportunity to redesign it meant the students did not have the chance to transform the representation.
Diversity with power	Empowering students by focusing on their literacy strengths resulted in students' engagement and the ability to facilitate a performance.
Diversity without access	Engaging in an alternative literacy practice without access to grammar of visual texts led to unstructured analysis.
Diversity without redesign	Redesigning a visual text to align with students' subject positions may lead to the discovery of diverse concepts.
Power without diversity	Detecting inequitable assumptions without challenging them led to lost opportunities to talk back at texts.
Power without access	Empowering students to speak entailed consideration of students' access to issues that mattered to them.
Power without redesign	Discovering unconscious inequitable practices without reflection missed the chance to redesign the status quo
Design without diversity	Privileging the written design mode over the visual limited exploration of diverse possibilities of composing meaning.
Design without access	Designing assessments without considering their purpose limited access to the most important literacy skills.
Design without power	Privileging one design mode required interrogation of the benefits and limitations of such practices.

Access with(out) power

Reading pictures offered students ways to deconstruct meanings that differed from those needed to comprehend written texts. Elaine reported she had often used pictures in her writing classes in the past (AL1-E). Elaine's students appeared to appreciate this activity, remarking that although both written texts and pictures provided opportunities for multiple interpretations, they found interpreting visual texts easier and more interesting (FGD1-ES). In this module, Elaine's use of images for the students to read seemed to have resulted in students' empowerment to interpret pictures by drawing on their personal and cultural resources.

Elaine's main purpose for using pictures was to provide an interesting way for students to generate ideas for their written compositions on love (AL3-E). She thus guided students to draw inferences by repeatedly asking them to explain the basis for their interpretations (CO1-E). For example, in discussing the following photo of two men showing affection for each other outdoors (see Figure 6.15), the students inferred that the two were engaged in a homosexual relationship based on the way they looked at, smiled at, and touched each other (CO1-E).



Figure 6.15 – Two Men Showing Affection for Each Other

However, critical reading of photos to determine implicit ideologies was not emphasised because according to Elaine critically analysing the pictures was not one of the objectives (AL3-G). In critically analysing Figure 6.15, for example, one might ask: Why did the photographer capture this scene using a frontal angle and the 'offer' gaze (Kress & van Leeuwen, 2006)? Might this mean that by allowing

viewers to merely observe the couple, the photographer wanted viewers to distance themselves from homosexuals and their issues? Access to reading images without a theory of ideology disregards the implicit discriminatory messages promoted in media texts. Thus, although the activity could have provided opportunities to explore power structures in loving relationships, these were not taken up.

Access without diversity

Reading the pictures provided students with access to different representations of love: religious, romantic, familial, communal, patriotic and aesthetic. In class discussions, students considered the representations as universal rather than culturally related. For example, the group who selected the photo in Figure 6.15 associated the photo with the word 'guts'. According to the group, the two are being 'gutsy' by displaying their affection to each other in public, implicitly comparing the couple's actions with the prevalent culture in the Philippines of keeping same-sex relationships secret. Like reading written texts, reading pictures requires an analysis of the context in which the image might have been taken. Awareness of cultural contexts in photos enables students to determine why some representations may be regarded as natural in some cultures but questioned in others.

Access without design

In this module, Elaine provided students with access to visual texts as sources of meaning. The students were asked to provide written responses to the photos by composing a paragraph on love. If the students had been allowed to similarly design a visual text to reconstruct the photographers' representations, one wonders what meanings could have been created through their choice of meaning-making modes. In redesigning the photo in Figure 6.15 would they, for example, represent a Filipino homosexual couple as looking at the camera directly to indicate their solicitation of sympathy to their cause or defiance of society's rules?

Diversity with power

Prior to the classroom observation, Elaine described her students as having a low level of written English proficiency, and she therefore ensured in her first module that they practiced their literacy strength, which was speaking from a personal perspective. According to Elaine, by choosing a personal issue as a topic for

discussion she aimed to ‘focus more on the things that they can do rather than on those that they can’t’ (AL3-E). Elaine’s acknowledgement of her students’ strengths indicated her valuing of students’ diverse literacy practices. This resulted in the high engagement of students with the class activity in the first lesson.

Diversity without access

Reading pictures provides many opportunities to explore students’ multiple responses that revealed their different interpretations based on personal and cultural contexts. Explicit teaching of how images can be critically analysed may, however, further enhance students’ interpretive reading skills. For instance, the following excerpts show how a group connected the concept of love with the photo in Figure 6.16.



Figure 6.16 – Three Hands Resting on Top of the Other

S: If you’re going to see ... this picture, we can see that – I will conclude that love can make us united.

ELAINE: How does the picture show that?

S: That’s love. That shows affection. Affection leads to unity.

ELAINE: How does that show unity?

S: When a person holds your hands it may show affection. And since we are created in the image and likeness of God it is natural for us to show love and affection to others. And that is why we say that love can make us united through affection.

ELAINE: ... What do you see in this picture?

S: Holding hands.

...

ELAINE: Whose hands are those?

S: ... It would be a mother's hand and daughter's hands.

...

ELAINE: ... So you see three hands, why a younger hand on top? Why not an older hand on top? What could that mean?

S: ... Holding somebody's hand would be another way of showing your love, for example to your mother.

ELAINE: So it's a daughter expressing her love to her mother.

In this interaction, the student began with a general interpretation of the photo as a symbol of unity. Through questions that focused attention on the details, Elaine guided the student to interpret it as a representation of a daughter's love for her mother. Elaine had pointed out that she usually provided students with guiding questions to help them comprehend and respond to the written texts she used as resources (SSI-E). Guiding questions for comprehending images, however, were not provided to the students in this lesson during the group discussion (CO1-E). It would have been interesting to find out what meanings the students generated with guidance on the critical deconstruction of images. For example, how does the use of a close-up shot of the hands invite an abstract symbolic interpretation? How does this image connect with the vision of a more harmonious world? What could be the various meanings of a seemingly young person's hand resting on top of an older person's hands? Who would agree / disagree with its implications?

In a later interview Elaine acknowledged the need to provide students with guiding questions to enable them to analyse the pictures (AL5-E). Elaine said, 'I didn't give them guide questions because I thought they'd figure it out but I was wrong!' (AL4-E). Assuming that students would intuitively know how to interpret pictures may have been expecting too much of them. As noted by Exley and Cottrell (2012) reading multimodal texts such as pictures is a complex task and requires teachers to provide students with reading guides for deconstructing how the various semiotic elements combine to make meaning.

Diversity without redesign

Before the small-group discussions, Elaine instructed the students to determine how the photos related to love (CO1-B). However, one group appeared to struggle with this instruction as they felt the image was unrelated to love (see Figure 6.17).



Figure 6.17 – A Man and a Woman Showing Physical Love

The following interaction showed how the students were seemingly torn between complying with Elaine's instruction to relate the photo with 'love' or to relate it with 'lust' as they interpreted it.

ELAINE: What do you see in this picture? What do you understand from the picture?

S1: Expressing their love for each other.

ELAINE: What makes you say they are expressing their love? ... Don't play innocent.

S1: We cannot say that it is a lust since true love is not a lust.

ELAINE: ... What made you say it's not lust but it's love?

S1: (That's why ma'am we can't say that that's lust) because true love is not lust ... (We can't find true love in everything.)

If Elaine had persevered with her initial plan for students to create a project revealing their own concepts of love (AL3-E), one wonders how they would have compared with the photos Elaine chose. This plan would have provided students the opportunity to redefine love that aligns with their own viewpoints and identities.

Power without diversity

Questions that aimed to deconstruct power relations in the photos were not asked in this module because as Elaine stated, ‘The goal of my class is writing ... so it’s not part of my objectives to help them critically analyse the pictures’ (AL3-G).

Nevertheless, students sharing of insights with the whole class enabled individual students to detect discriminatory assumptions in their classmates’ interpretations of some photos, as revealed in the students’ discussion of Figure 6.17.

- S1: For me ma’am ((addresses Elaine)) [the photo does not represent] true love but lust because what they are doing – what the girl is wearing is something very showy ((laughs, cups her breasts)) and then there’s a [tattoo] and if you have that in your body that means you’re not a good guy or a good girl.
- S2: Hm? ((as though protesting))
- Ss: No!
- ELAINE: Okay, (it seems we’re going to have a debate on that) ... Okay, let’s go to the next picture.

In this excerpt, some students challenged the assumptions held by another student that ‘good’ girls do not wear revealing clothing and that ‘good’ guys do not have tattoos. Elaine, in fact, noticed the dissenting opinions of some of the students but was not able to give them a chance to express their views. The opportunity to contest prevailing assumptions that may have promoted inequality was thus lost.

Power without access

Elaine’s decision to let students analyse photos that related to love seemed to be her way of empowering students. According to Elaine, choosing such a relatable topic encouraged students’ discussion of the photos, and she did not think that they would have been interested in discussing social issues. Elaine said:

They’re not aware of anything. I’m not sure if they really watch television. ... I think they are less inclined towards these [social-issue] topics so I chose something that is close to their heart ... Although my other classes are interested in social issues but this particular class is definitely not. (AL3-E)

The discussion that transpired in one group, however, seemed to contradict Elaine's assumptions as they discussed the picture in Figure 6.18.



Figure 6.18 – A Distressed Girl Being Comforted

In the small-group discussion, one student interpreted the picture as a girl confessing to her mother that she was pregnant. This led to a sharing of views regarding sexual relationships, parents' attitudes to teenage pregnancy, access to contraceptives, family planning, divorce and Filipino culture (CGD1-ES). In a later interview with this group of students, they stated that they formed their opinions on social issues by watching the news on TV. According to the students, watching news broadcasts enabled them to assess both sides of an issue, compare the views of the youth with others', and reflect on the long-term effects of issues (FGD1-ES).

It appears then that Elaine's choice of love as a topic enabled the students to translate the personal to the social through discussions about public perceptions of homosexuality in the Philippines, about what constitutes 'good' behaviour between genders, and issues related to pre-marital sex. It also indicated that teachers did not need to limit students' access to knowledge based on assumptions about their needs and capabilities. Students may be fully empowered when they are allowed to speak on issues that matter to them.

Power without (re)design

Elaine also empowered the students to share their perspectives on love by providing more class time for small-group discussion. According to Elaine, small-group

discussions ensured that students' voices were heard. '[I]f I will be asking them [in whole-class discussions] then the good students will stand out and the other students won't talk', Elaine said (AL3-E). This collaborative generation of ideas was viewed positively by the students. According to the students, sharing their views in small groups enabled them to know and understand the different perspectives of the other members of their groups, which in turn enhanced their knowledge of issues (FGD1-ES). Through the small-group discussions the students revealed their own stances on gender relationships. For instance, one group seemed to assume that homosexual relationships could never be accepted in the Philippine society. This assumption was revealed when a group was discussing the photo in Figure 6.19. This is an over-the-shoulder close-up shot of two people embracing tightly. Note the students' ideologies on same-sex relationships in the following excerpt:



Figure 6.19 – Two People in a Tight Embrace

S1: (We observed in the picture that it seems) ((seemingly embarrassed)) ... They want to be more than friends but it is – ((laughs))

S2: Forbidden!

S1: It cannot be because they are both boys.

...

ELAINE: What made you say something is between them?

S3: Their actions ma'am. Maybe ma'am they both like each other but it cannot be ma'am so ((points at the picture)). It cannot be ((laughs)).

Ss: ((laughter))

S3: (That's why the other is crying – no, they're both crying because they just can't be together so they can't do anything about it)

ELAINE: (So they're crying because they just can't be together.) Sad. So sad.
((Shows the next photo for discussion)). (CO1-E)

The students' statements revealed that they accepted without question that same-sex relationships are forbidden and that men who engage in such relationships can only cry in response. A critical literacy approach could have been practised by further exploring students' assumptions and if necessary, challenging them. The practice of letting inequitable views go unexplored in class may instil acceptance of these perspectives as 'truth' and deny students the opportunity to propose alternative perspectives and practices to redesign the status quo.

Design without diversity

Although Elaine initially considered asking her students to design a multimodal group project that would show their own concepts of love (AL3-E), she abandoned this idea and assessed students' literacy skills through the individual writing task (CO2-E). This decision seems to indicate Elaine's privileging of written compositions over multimodal texts. If students had been given the choice of defining love in various formats and text types, perhaps students would have been more engaged in the composition process. For example, the skills of providing unity and coherence are required not only to compose a paragraph but also to compose images.

Design without access

Elaine's assessment criteria for the written composition focused on paragraph structure, particularly in respect to coherence, unity of details, grammar and punctuation (CO2-E; AL3-E). In this task, Elaine emphasised to the students that she was not concerned with content but with how the students provided unity and coherence among their ideas (CO2-E). Based on this task, one of the students produced the following composition:

Love

Love is an undescrivable feeling that we express for other people whom we care for. It can be expressed in different ways but for me, true love is not only by saying 'I love you' to a person but through our actions. Actions are much appreciated by the person we love because as the saying goes 'Actions means louder than words'. Love is also extraordinary because if you really love someone you can do everything or anything to the extent that you will sacrifice and take many risks to prove that you love him or her and to make him/her happy.

Figure 6.20 – A Student's Composition on the Topic of Love

When a group of students was asked later in a separate interview how they handled the composition task, most reported that they found it difficult because the topic of love was too broad. One student remarked that it would have been better if Elaine had given them a specific topic to write about instead of letting them write about anything related to love. Another student asserted that she would have had more ideas to write about if she had been asked to do research on a topic prior to writing the composition rather than being asked to write without preparation (FGD1-ES). The task had seemingly become writing for the sake of writing, which produced decontextualised texts devoid of purpose or target audiences. Elaine, on the other hand, explained that she was reluctant to give writing assignments outside the class, fearing that students might plagiarise, a problem she had experienced in the past (AL3-E). This suggests that teachers may need to negotiate critical literacy assessments bearing in mind the literacy needs of students, the designs they require students to create, and the purposes these assessments fulfil.

Design without power

Elaine asserted that the Study and Thinking Skills subject is all about writing and producing a written text (AL4-E). Thus, Elaine asserted that:

Multimodal text would be more of [an interest-generating activity] than actually help [students] become more critical because ... the objectives of the [subject] does not involve the development of students' critical literacy. (AL4-E)

It seemed that for Elaine a focus on writing conventions or functional literacy was not open to being questioned. Conversations among teachers about the benefits and disadvantages of emphasising only certain forms and kinds of literacy practices may thus be important to determine the factors shaping such beliefs and whose interests they serve.

Elaine's plans and implementation of the second critical literacy module

Elaine's second module focused on the topic of narration. To enable students to compose a narrative, Elaine planned to let the class deconstruct and reconstruct Ryunosuke Akutagawa's short story, *In a Grove* (see Appendix L1). This Japanese short story is a non-linear story consisting of accounts of the accused and witnesses in the murder of a samurai. The story has three main characters, Takehiko, the murdered samurai, Masago, Takehiko's wife, and Tajomaru, a robber. Takehiko claims to have committed suicide, while both Masago and Tajomaru both claim to have murdered him.

Because the story does not reveal the identity of the murderer, the motive or how the murder was committed, Elaine wanted the students to piece together the puzzle and construct a coherent story based on the accounts of the characters. However, instead of asking students to make an individual, written composition based on their reconstructed narrative, Elaine planned to let the students compose a narrative through a live drama performance in the classroom. Elaine explained that her rationale for the change in design mode from writing to live performance was to ensure that students 'will not get bored writing because they find [writing] really very difficult so I'll give them a break' (AL4-E). Also, Elaine wanted to assess how perceptive the students were about the details in the story and whether they sequenced properly the story's events, which according to Elaine, were important skills in effective narration (CO4-E; AL4-E). Elaine planned to devote one session for the students' deconstruction and one for their reconstruction of the short story (AL4-E).

Critical literacy module 2: Lesson 1

Elaine's objectives and activities for the first lesson of Module 2 are outlined in Table 6.10.

Table 6.10 – Elaine's Design for Module 2: Lesson 1

<i>Topic focus:</i> Comprehension of the short story, <i>In a Grove</i> by Ryunosuke Akutagawa	
<i>Resources:</i> <ul style="list-style-type: none"> Copies of Akutagawa's short story <i>In a Grove</i> 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> Read and discuss in groups the short story, <i>In a Grove</i>. Notice details in the accounts of the accused and witnesses. Determine 'what really happened' by piecing together information presented in the story. 	<ul style="list-style-type: none"> In groups, students answer guide questions that enabled them to do the following (40 minutes): <ul style="list-style-type: none"> Focus on details in the accounts of the witnesses and accused. Fill in the gaps in the characters' accounts. Determine which testimonies are lies and the characters' motivations for lying. A representative from each group reports to the whole class their response to the guide questions (25 minutes).

In the previous action learning meeting, Elaine realised the need to guide students in interpreting meaning (AL3-G). In this module, she guided students' analysis of the short story by writing the following questions for group discussion on the board:

- Who among those questioned by the high police commissioner was/were telling the truth? What makes you say so?
- What were the items found in the crime scene? What items were missing? Who owned each of the items?
- What were the discrepancies in the evidence? What could explain such discrepancies?
- Was Tajomaru's confession true? Were there lies in his story? Why would he lie?
- Was the wife's testimony true? Were there lies in her story? Why would she lie?

6. Was the victim telling the truth? If not, what were his lies? Why would he lie?
7. Who killed Takehiko?

Through the guide questions, the three groups came up with their own conclusions as regards the murderer and the motive for killing the samurai. The first group speculated that Masago killed her husband, Takehiko, because she was in love with Tajomaru and wanted to be with him. The second group, however, believed that Takehiko committed a 'harakiri', (the group defined 'harakiri' as killing oneself out of shame), because his wife, Masago, decided to leave him for Tajomaru. The third group also believed that Takehiko killed himself. However, they said it was not done out of shame but out of sheer jealousy of Tajomaru and his wife's affair.

After the report, Elaine asked the students to use the remaining time to plan how each group was going to present their drama which would depict what they believed to be the 'truth' of the case.

Critical literacy module 2: Lesson 2

Table 6.11 summarises Elaine's objectives and activities for the second lesson of Module 2 (CO4-E):

Table 6.11 – Elaine's Design of Module 2: Lesson 2

<i>Topic focus:</i> Composing a narrative through a drama	
<i>Resources:</i> <ul style="list-style-type: none"> Group scripts for the dramatisation of their interpretation of Akutagawa's short story <i>In a Grove</i> Students' props for the drama 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> Reconstruct the short story, <i>In a Grove</i>, by dramatising the sequence of events that led to the death of the samurai. Show diverse intelligences through acting or making a prop. Provide an avenue for students' creativity. 	<ul style="list-style-type: none"> Each group dramatised their interpretation of who killed Takehiko, why and how he was killed (20 minutes per presentation).

In this session, Elaine's students were observed busily preparing for the presentation of their version of Akutagawa's short story, *In a Grove*. There was a buzz of noise in the classroom. Some students had changed into guard costumes and *kimonos*, some were busy memorising their dialogues for the play, or preparing their props including a piece of rope and a small sword.

Each group gave a 20-minute presentation of their own version of 'what really happened' in the story (see Appendix L1 for a scene-by-scene description of each group's drama presentation). The first group presented how Masago killed her husband, Takehiko, so she could live with Tajomaru, the robber. The next group presented their interpretation of how Takehiko committed *harakiri* out of shame after finding out that his wife Masago and Tajomaru have had an affair. The last group dramatised their speculation of how Takehiko killed himself because of jealousy of his wife Masago and Tajomaru's love affair.

All performances were presented in English. During the dramas, each of which lasted 20 minutes, all three groups used a narrator in the background who described for the audience what the actors were doing. The narrators, who were reading from prepared scripts, took the lead while the actors mimed the narrators' descriptions, delivered memorised dialogues mechanistically, or read dialogues from the original story. Elaine provided brief feedback after each group's presentation by comparing their versions with the original. She ended the lesson by informing the class that the next session would be about writing descriptive compositions.

Analysis of the Interdependence of the Critical Literacy Orientations in Elaine's Second Module

The interaction of the four orientations of power, access, diversity and design in Elaine's second module is summarised in Table 6.12.

Table 6.12 – Interdependence of the Critical Literacy Orientations in Elaine's Second Module

Power with access, diversity, design	Providing access to drama empowered students to design a story that allowed them to practise an alternative design mode that utilised their literacy strength.
Access with(out) power	Providing students access to drama without considering it as a legitimate form of composition may lead to the marginalisation of this literacy practice.
Access without diversity	Providing access to a narrative composition that privileged the traditional structure entailed an interrogation of the implications of such practice.
Access without redesign	Providing access to drama without redesigning representations led to non-generation of insights into the wider socio-political implications of the story.
Diversity without power	Welcoming diverse interpretations empowered students but some interpretations are bound to be favoured over others.
Diversity without access	Acknowledging students' strength in speaking without providing access to their own language resulted in students' loss of voices.
Diversity without power	Acceptance of the English language as means of expressing meaning without questioning its affordances and limitations in a drama resulted in a lifeless performance.
Redesign without access	Redesigning a story through a drama without access to explicit knowledge of its meaning-making modes rendered drama as a trivial exercise in a literacy class.
Redesign with diversity	Redesigning literacy conventions to suit a particular purpose resulted in the discovery of a semiotic mode to create a desired effect.
Redesign without power	A focus on design form without consideration of the story's representations limited students' ability to represent people and events in equitable ways.

Power with access / diversity / design

Elaine's decision let students perform instead of write a narrative was motivated by her desire to empower students. According to Elaine, 'not all of them can express themselves well in English ... but it doesn't mean that they don't know anything'

(AL4-E). Elaine's choice of drama as a reconstruction activity appeared to be her way of acknowledging what her students could do and allowed them to capitalise on their strengths, which Elaine assessed to be conversation rather than writing skills (AL3-E).

The students validated Elaine's assessment, saying that they appreciated Elaine's decision to make them act out the narrative instead of writing it because the drama enabled them to show their interpretation of the story. The students said that they would have found it difficult to describe their ideas in writing because of their lack of English vocabulary. They also preferred the experience of brainstorming with a group to come up with a story rather than the solitary endeavour of writing (FGD2-ES).

Access with(out) power

In this module, Elaine provided the students access to the following types of narrative discourse: the written narrative, postmodern written narrative and drama. She also provided the students with the opportunity, not just to deconstruct the story, *In a Grove*, but also to reconstruct the events of the story through drama. In doing so, Elaine showed a willingness to try new texts in class, although these were apparently not directly meant to promote alternative text forms. Elaine's rationale for using drama to compose a narrative was to give students a break from writing because, as Elaine observed, her students were finding writing difficult (AL3-E). While discussing her plans for the second module, Elaine explained that she would first ask the students to perform the drama 'but definitely there will be a writing activity on narration' (AL3-E). It appears then that Elaine seemed to consider the written composition as an indispensable literacy practice which could not be replaced by drama, a multimodal form of composition. When teachers engage in professional dialogue on what literacy practices and genres they give importance in their classes, this may lead to a heightened awareness of how and why certain discourses prevail.

Access without diversity

In this module, Elaine also gave students access to the postmodern story as an alternative form of narrative. Prior to the classroom observation, Elaine seemed to have provided the students access to knowledge about the qualities of a written

narrative that included: point of view (CO4-E); description of details and sequence of events (AL3-E; CO3-E). Elaine's emphasis on the sequencing of events (AL3-E) was evident in her rubric for assessing the drama. Groups were given more points for 'clarity of plot or storyline', defined by Elaine as a revelation of the story's setting, action, conflict and resolution (see Table 6.11), which are distinct elements of a traditional story (Goldstone & Labbo 2004). It appears then that in writing a narrative, Elaine privileged the traditional narrative genre over postmodern texts, which emphasise the absence of coherence and truth in human nature and events (Goldstone & Labbo, 2004). It appears then that teachers may provide students with access to diverse text types and forms but one is bound to be given more value than others.

Access without redesign

The questions Elaine posed during the class discussion of *In a Grove* (CO4-E) provided students with access to the process of critical thinking. Elaine's questions, focused on finding discrepancies between the evidence and the accounts of the characters in the story. They aimed to guide students to fill in the 'gaps' in the original story and reconstruct it based on their interpretation of the 'truth' of the case. After the live performances, however, Elaine expressed her disappointment that the groups were unable to redesign the story:

What [the students] were doing is that they were simply acting what is in the story because they were not able to offer something new, something different, ... their own perspective of the story because ... [they used] exactly the same words [as the original]. ... I was thinking they should have had their own interpretation of the story. (AL4-E)

If the questions posed had been expanded to include how characters were represented and whether they agreed or disagreed with those representations, one wonders how the groups would have represented Masago in their performances. Would they also have represented her as a seemingly deceptive, unfaithful, and emotional person as Akutagawa consistently represented her in the characters' testimonies? This suggests that the kinds of questions posed also influence the focus taken in final designs. A focus on redesign, which emphasises how representations can be transformed, may need to be explicitly taught to students if new meanings are to be generated.

Diversity without power

The task of letting students reconstruct the story *In a Grove* yet again showed Elaine's valuing of students' multiple perspectives (AL3-E). Elaine, however, said that she was careful not to influence the students' interpretations of the story: 'I didn't want to guide them and lead them to something because that would be my perspective, not theirs' (AL4-E), Elaine remarked. However, there were some incidents that showed that Elaine may have guided students to adopt her own perspectives, albeit unconsciously. For instance, one group concluded that Takehiko was not murdered but instead stabbed himself by using his wife's small sword. Elaine then asked why the small sword was not found at the crime scene according to the woodcutter's report. The group became silent as they realised the implications of this detail. Then Elaine said:

Maybe the woodcutter took it? ((laughs)) No, it's up to you. You decide what could have happened to that sword. Why was there no mention of the sword in the crime scene? Okay? Think about it. (CO3-E)

Elaine's suggestion that the woodcutter was lying was actually accepted by the same group, as revealed in their drama in the next session. In the first scene, the chief investigator, portrayed by the student in police uniform in Figure 6.21, was shown interviewing the woodcutter, portrayed by the student standing. The 'woodcutter' was holding a small sword behind her back but was at the same time telling the 'police' that she did not find a sword when she found the body of the murdered man (CO4-E).



Figure 6.21 – The Woodcutter Hides the 'Lost' Sword as Dramatised by a Group

This detail suggests it may be inevitable that teachers will always have power in influencing students' perspectives, whether intentionally or not. Thus, Elaine's dilemma, to what extent should she 'play the devil's advocate' (AL2-G; AL3-G) without impinging on the development of the students' own perspectives (AL3-G; AL2-G; AL5-E), is an important educational issue to consider.

Diversity without access

Drama enables students to practice diverse literacy skills. For example, drama requires coherence between the meaning-making modes such as verbal and non-verbal language, voice quality, intonation and costume, to effectively convey meaning to the audience. It seemed, however, that the students prioritised words in expressing meaning. As mentioned previously, Elaine believed that most of these students struggled to express themselves well in English (AL4-E). Perhaps this was a reason why all groups chose narrators to take the lead and read from prepared scripts, while the actors either mimed, read dialogues from the original story, or delivered memorised dialogues mechanistically, giving in most cases a lifeless performance (see Figure 6.22).



Figure 6.22 – Actors Reading Dialogue Directly from the Original Story

Perhaps the use of English compromised the quality of the performance because in dramatic performance, the actors' facility in the language is key. If students had been allowed to use Filipino or their regional language, their cultural capital (Bourdieu, 1986), what difference would it have made in the presentations? What new meanings

and identities would the students have created if their stories had been comfortably expressed through the use of their own language?

Diversity without power

Although the students conversed in Filipino, the national language of the Philippines, in discussing the story during group work (CO3-E), they used English (CO4-E). Elaine did not specifically instruct students to use English in their presentations, and nor did they ask if they could use the local language to perform the drama. It seems that using English in whole-class discussions and presentations was expected and not questioned since the Study and Thinking Skills class is an English subject at Luzviminda University. Perhaps providing a space for a discussion of the rationale for choosing English rather than the national or regional languages may have led to a heightened awareness of the politics of language use in education. As Janks (2000) argues, ‘not all languages are equally powerful’ (p. 178), and nor are they given the same value.

Redesign without access

Elaine’s use of the drama was intended to support students to create a coherent story based on fragments of information supplied by the characters (AL3-E; CO3-E). The activity enabled the students to become authors of a new text altogether. It was not one of Elaine’s objectives, however, to provide students with access to the grammar such as facial expressions, gestures, proximity, body angles, language and tone in dialogues as means to represent character and interpersonal relationships (Martinec, 2001). As such, characterisation, one of the criteria in Elaine’s assessment rubric for the drama (see Table 6.11), appeared to have been omitted by the students. Further, some actions in the drama did not seem to contribute to the intended meaning. For example, the story of the first group included a scene that showed Masago’s mother forcing Masago to marry Takehiko. However, the ‘wedding scene’ showed ‘Masago’ arm in arm with ‘Takehiko’, with her face registering no sign of protest (see Figure 6.23).



Figure 6.23 – Dramatisation of a Wedding Scene

In a later interview with a group of students, they revealed that there was no conscious plan on their part about how to make their drama more meaningful through the use of meaning-making modes. The group reported that in planning their presentation they simply discussed who would play the characters but not how they would be portrayed (FGD2-ES).

Without access to information about how the multimodal elements in drama can express ideologies to the audience, students may misunderstand the opportunities presented in dramatic learning experiences. They may treat drama merely as a ‘fun’ way of telling a story or a breather away from the tedious task of writing instead of recognising this multimodal text as a valid form of composition with its own language and features to convey representation

Redesign with diversity

Redesigning the postmodern short story *In a Grove* as a drama was a complex task. Firstly, it involved turning a subjective, incoherent, non-linear and incomplete story into an objective, coherent and complete narrative with properly sequenced events and a script that identified roles and lines for each character (AL3-E; CO4-E). Secondly, the students had to consider the affordances and constraints of a drama in conveying dramatic irony, which was easily achieved by Akutagawa in its written version but was a complex task to perform in a live drama.

The third group, however, was able to find a way to convey dramatic irony in their presentation. They decided not to present the events in a linear manner, contrary to the emphasis on linear sequencing of events (AL3-E; CO4-E). In one scene Tajomaru and Masago were depicted as huddled in one corner of the room talking to each other, while Takehiko, Masago's husband watches. At this point, a group member walks across the room holding a paper with the word, 'Flashback' on it (see Figure 6.24) while the narrator informed the audience that what Takehiko did not know was that Tajomaru and Masago had a relationship even before Takehiko entered Masago's life. After this brief interlude, the audience was again directed to the present by a resumption of the conversation between Tajomaru and Masago.



Figure 6.24 – A Drama Scene Interrupted by a Narrative 'Flashback'

In a later interview, the group explained that while movies can indicate flashbacks using sepia tints, retro costumes or retro music, their technique of showing a paper sign with the word 'flashback' on it to interrupt a scene was their way of creating suspense in the context of live drama (FGD2-ES). This technique seemed to work in this case because if the events had been presented in a linear manner, they would not have produced the dramatic irony that their performance created. The task of redesigning a postmodern written text to Elaine's selected design mode thus provided students with an opportunity to adapt the conventions of live drama to suit their purposes.

Redesign without power

Akutagawa wrote the postmodern short story, *In a Grove*, in such a way that readers can never piece together the ‘real’ story based on the characters’ testimonies alone. Instead, readers have to fill in the gaps and rely on their own schema and assumptions to draw their own conclusions. In this story, pinpointing the murderer may not be as important as exploring the power struggle between criminals and police, between the poor and the rich, and between men and women. During the workshop, Elaine said that she preferred providing students with an opportunity to see things in a ‘bigger perspective’ by relating the text to what one sees in society at large (AL1-G). However, in this case, this was not evident because Elaine’s aim in using Akutagawa’s story was to enable the students to act out a narrative, which according to Elaine emphasised details and sequences of events (AL3-E). Although Elaine agreed with the suggestion to process the story with the students after their performance (PD3-E), no discussion took place on the power struggles between competing groups which were implied in the text. Elaine preferred to emphasise the narrative form rather than the ideological meanings of this particular narrative. This focus was also evident in the students’ presentations.

Elaine’s ending points for critical literacy

Prior to the action learning meetings, Elaine was not familiar with the term ‘critical literacy’ and assumed that the concept was connected with ‘specific skills needed for communication in the real world’ (SSI-E). As the action learning progressed, however, Elaine’s understanding of critical literacy began to develop. She began to see it as a concept that involved deconstruction and reconstruction of ideas. She reported: ‘The way you see things or the way things are presented is not really the way the things are so you have to look beyond it so that you can reconstruct your own idea of something.’ (AL5-E)

Elaine said that prior to the inquiry, in her research writing classes, she provided opportunities for her students to take a firm stance on controversial issues (AL2-G; AL3-E; AL3-G). In this inquiry, however, Elaine was reluctant to engage her students in a discussion of social issues for two reasons. One was that, according to

Elaine, the syllabus of the Study and Thinking Skills subject focused on functional writing and not critical examinations of issues. 'It would be easier to incorporate critical literacy [in my research classes] since [students] are honed to be critical thinkers in [that subject] but in [this subject] they're honed to become good writers ... so that's where the difficulty comes in,' Elaine said. It thus appears that for Elaine critical literacy is applicable to certain subjects but not to others.

The two modules consistently showed that Elaine empowered her students by preparing tasks that facilitated their literacy practices. These tasks included: reading pictures on a relatable topic, sharing ideas in small groups, and dramatising a story. Moreover, the exercises also enabled the students to practise their critical thinking abilities. For example, in reading the pictures in the first module, students analysed symbols in the images. In dramatising an incoherent story in the second module, they identified discrepancies in the characters' stories and developed their own arguments. The focus on 'critical' literacy, however, which involves the analysis of ideologies in texts which reveal inequitable power relations, was not given emphasis by Elaine for three reasons: time constraints (AL3-G); her assumptions that her students would not be interested in such exercises (AL3-E), and irrelevance to the objectives of her class (AL3-E). During the debriefing, Elaine said that deconstruction of power relations was not the focus of her modules. She said that a successful critical literacy lesson requires careful planning and making explicit the objectives of critical literacy. According to Elaine, if students are aware that they have to practise critical reading or writing, this affects the kind of design they make (AL5-E).

Elaine also believed in providing students with access to a range of types of texts and a variety of topics suited to their personal, cultural, and academic experiences (SS1-E). Before this inquiry, Elaine had exposed her students to a range of types of written texts. In this inquiry, she extended the scope of texts to include those that combined multimodal meaning making such as pictures and drama. Exposing her students to these multimodal texts enabled them to focus on other meaning-making modes aside from words.

Some of Elaine's assumptions, however, may have limited students' access to important literacy practices. First, Elaine's assumptions that social issues involve big political issues, and that her students would not be interested in such matters, prevented her from letting students analyse the power struggles involved in love relationships. Moreover, Elaine's assumption that reading skills are acquired by students through repeated exposure to reading texts (AL1-E; AL3-E; AL4-E) prevented her from giving her students access to knowledge on how to analyse pictures and design dramatic performances. 'Spoon-feeding is not an option in college ... If the teacher is always there to guide them, it will be the teacher's ideas imposed on the students most of the time,' Elaine asserted (AL4-E). What made teaching critical literacy through multimodal texts challenging for Elaine was its emphasis on explicit teaching of how semiotic modes imply power structures, which seems to run contrary to her assumption that reading skills are acquired naturally over time.

Acknowledging students' identities, strengths and subjectivities seemed to be a paramount concern for Elaine both before and during the inquiry. Elaine displayed this in the second module through providing her students with opportunities to share different perspectives and practise diverse literacy skills. There appeared, however, to be some incidents which revealed Elaine's tension between acknowledging students' interpretations of texts and leading them towards adopting her own perspective. Moreover, the applicability of representations, design modes, language use, and literacy practice in relation to cultural contexts needed further exploration.

Even before this study, it appeared that Elaine had been encouraging students to produce varied text types such as research papers, poetry, drawings and plays. This focus on alternative text production was also evident in the task of dramatising a story in the second module. However, Elaine observed that the use of multimodal texts in her modules only served as amusing or attention-getting and idea-generating activities (AL3-G; AL4-E) rather than as means to develop criticality 'because the [subject] itself does not involve the development of students' critical literacy' (AL4-E). Her assessments ultimately privileged the written mode and prescribed genre

structures, leaving students little room to produce texts that revealed their own representations of concepts in a design mode of their choice.

Overall, Elaine regarded critical literacy as ‘helpful and practical’ because ‘students are taught how to read things around them’ (AL3-E). However, she also expressed her concern about the applicability of critical literacy in teaching the writing subject, Study and Thinking Skills (AL3-E; AL3-G; AL4-E). For example, Elaine indicated that teaching critical literacy may have been more effective for mature students and academic achievers since it ‘taps higher order thinking skills’ (AL1-G). Fresher college students, according to Elaine, tend to ‘make fun of everything’ and so may not appreciate yet the importance of viewing things critically (AL3-G). Elaine stated:

Of course, [critical literacy is] good but I cannot use it all the time. I mean I can only use it for a particular topic. I can only use it once in a while maybe to spice things up, to make it a little bit more interesting for the students but as much as I want to use it on a daily basis, I can't because I'm constrained by time etcetera unless I think the course really calls for critical thinking. (AL5-E)

The strength of Elaine’s critical literacy teaching rested on her willingness to expose her students to alternative literacy practices and to acknowledge their diverse skills and perspectives. However, Elaine’s willingness to relinquish her assumptions about what all students can achieve may further strengthen her critical literacy practice. It also appears that Elaine equated critical literacy with critical thinking. If Elaine had been shown more examples through action learning of how critical literacy can be applied in a range of English language teaching contexts, perhaps she would have been more willing to engage students in a discussion of authors’ ideological positioning without sacrificing students’ needs to learn functional literacy skills.

Teacher Case 3: Dan

Dan's starting points for critical literacy

Dan had been teaching at Luzviminda University for 15 years at the time of the inquiry. Dan decided to use the critical literacy approach in his Introduction to Literary Criticism class (see Appendix M for subject outline). He had taught this subject for a number of years and had therefore developed his own approach to the content. Dan explained that in this subject, he usually selected for analysis printed and written literary texts from the region, primarily oral literatures (AL1-D; AL2-D; AL3-G). He said that over the years he had collected several oral narratives that he had translated from the vernacular to English, and transcribed from recorded spoken language to print. To add to his collection, Dan would ask his students to research and contribute oral literature from their own hometowns. According to Dan, the study of the oral literature in the region is important because it is 'marginalised in the academe' (AL1-D). He observed that 'very few examples have been published' and they had not been 'criticised in-depth' using literary theories (AL1-D).

Dan described his usual class activities for this subject: he would ask students to individually analyse the text using different literary theories. He emphasised the power relations between gender, class and race prevalent in the text and related these to the regional or Philippine history. The students would further reflect on these power relations by relating them to those found in other texts, and those they identified in their own lives (AL1-D).

For assessment, Dan's students usually completed critical papers using his own published papers as models (AL1-D; CO2-D; CO3-D; AL4-D; AL3-G). In these assessments, students were asked to extend their responses to the text by describing similar power relations observed in their own families and communities and to identify changes they would like to make in their lives subsequent to their reflections. According to Dan, students were asked to share with the class their plans for change, and later, he would follow up on whether the reported plans had been carried out. He

found that this activity was effective in promoting self-change. Dan gave examples of his students' realisations as a result of this practice:

Some of them said that 'I have realised that my boyfriend is actually exploiting me and I have to tell him about it and if there's no change, there would be a break-up because it's oppression.' And some of the guys ... realised that 'I have to listen more to my girlfriend because it should be a partnership ... and I should not be dominant' (AL1-D).

Dan added that in class, he not only asked his students to share how they changed their subjectivities but also shared the changes in his own perspective, particularly where gender relations were concerned.

It appears from this initial interview that Dan's practice of critical literacy manifested in several ways: the use of oral literature, in the form of marginalised texts, as access points for the analysis of power relations, the encouragement of changes in perspective or action in response to the oppressive realities present in students' lives, and emphasis on cultural identity. The following description of Dan's critical literacy modules will show how he enacted these principles in his teaching.

Dan's plan and implementation of the first critical literacy module

The following Table 6.13 summarises Dan's design for his first module:

Table 6.13 – Dan's Design for Module 1: Lessons 1 and 2

<i>Topic focus:</i> A critique of <i>Piggybook</i> (Browne, 1986) using two analysis methods: critical literacy and SEAJE*	
<i>Resources:</i> <ul style="list-style-type: none"> • <i>Piggybook</i> (Browne, 1986) viewed online by students • PowerPoint presentations of students' critiques • Rubric for assessing students' presentations 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Enable students to practise critical literacy as a literary theory through an analysis of <i>Piggybook</i> (Browne, 1986). • Evaluate how presentation conforms to the SEAJE framework of analysis. 	<ul style="list-style-type: none"> • Each student presents to the class his/her analysis of <i>Piggybook</i> using critical literacy and SEAJE frameworks (20 minutes/student). • Students' individual presentations are given feedback based on rubric (5 minutes).

Table 6.13 (continued)

<ul style="list-style-type: none"> • Connect themes of the picture book with personal experiences. 	<ul style="list-style-type: none"> • Students give advice to one another on how the themes of the picture book could be actualised in their lives (30 minutes).
<p>Assessment: Students present analysis of <i>Piggybook</i> based on the SEAJE framework. Scored obtained from the presentation is credited towards the student's mid-term grade.</p>	

*SEAJE is the acronym for a unique analysis framework conceptualised by Dan during his teaching career. SEAJE represents the following section in analysing texts: Summary, Elaboration, Application, Judgment and Evaluation.

The Literary Criticism class comprised third- and fourth-year college students majoring in either English studies or education. There were seven students enrolled in this class, although only four of them regularly attended the sessions when the critical literacy modules were implemented. The description for this subject is as follows:

[Introduction to Literary Criticism] is a study and application of contemporary Filipino and foreign literary theories in the criticism of [this region's] literature and culture. It equips the students with research competence and critical ability for the understanding and appreciation of [this region's] literature and culture, promotion of social justice and development of deeper Christian values (see Appendix M for the syllabus).

In this module, Dan planned to have each student present an analysis of *Piggybook* by Anthony Browne (1986). Dan selected this text because he wanted to expose students to what he described as 'a criticism of male domination and oppression of women in the society' (AL3-G). This is a subject that he spoke passionately about during the period of data collection (AL1-D; AL3-D; CO1-D; CO2-D; AL3-G; AL5-D).

Anthony Browne's *Piggybook* (1986) is a postmodern picture book that tells the story of a family, the Piggotts, consisting of Mr and Mrs Piggott, and their two sons, Simon and Patrick. The first part of the story shows the male Piggotts being waited on by Mrs Piggott until she walks out, leaving them a note that says 'You are pigs'. As they attempt to fend for themselves, father and sons gradually transform into pigs as they descend into the squalor of their unkempt home. Mrs Piggott returns and the male Piggotts plead for her to stay, which she does. The male Piggotts transform back to

their human appearance and begin doing house chores such as ironing clothes, cooking and making beds. The last page of the picture book shows Mrs Piggott mending the car.

During class observations, Dan instructed his students to use critical literacy and SEAJE as lenses for analyses. In Dan's SEAJE method (AL3-D; CO1-D; CO2-D), the students first summarise (S) what the text is about, then elaborate (E) on the summary by discussing the details in the literary piece. Next, they apply (A) literary theories in analysing the text, their personal experiences, and the culture of the society where they belong. They also judge (J) the strengths and weaknesses of the literary piece and finally, extend (E) their analysis by relating the theme/s of the text with other ideas and theories. Dan shared his belief that the use of the SEAJE method enables his students to reflect not only on the multiple and hidden meanings in the text but also on their personal and cultural experiences (AL3-D). Assessment of students' presentations was based on how well they followed this method (see Appendix N).

Critical literacy module 1: Lessons 1 and 2

At the first classroom observation, seven chairs had been arranged in a semicircle facing the blackboard. The LCD projector screen had been pulled down in preparation for the students' PowerPoint presentations. Observations were made from outside the semicircle.

Dan's students shared their individual analysis of *Piggybook* (1986) through PowerPoint presentations. Two students presented in each session. After each presentation, Dan gave brief feedback based on the SEAJE criteria (see Appendix N) that he had prepared (CO1-D; CO2-D).

Dan's feedback reminded the students of the required content of the analysis. For example, he emphasised that the 'application' part of the SEAJE framework required the students to apply critical literacy theory in three ways: in critiquing the text, in reflecting on their personal experiences and in analysing contemporary social issues (CO1-D; CO2-D). He also directed the students to practise academic conventions such as citing research to support one's argument, acknowledging sources, and anchoring one's analysis on other literary theories (CO1-D; CO2-D). He especially

praised students when they displayed an ability to notice details in the images in the picturebook. The students generally agreed that the reversal of roles portrayed in the last part of the story seems to be saying that what men can do, women can too, and vice versa (CO1-D; CO2-D). After the presentations, Dan spent 30 minutes engaging students in a dialogue on how the themes of the picturebook could be applied to their lives. He invited students to give each other advice on how they could become better persons based on the insights gathered from the picturebook (CO1-D) Dan ended the sessions by sharing his own advice regarding gender equality (CO1-D; CO2-D).

Listen to women and we listen to each other because we ((addressing the male members of the class)) do not know many details about the life of women ... It should be mutual because well you ((addressing the female students)) do not know some details about us ... That openness to listen and engage in a dialogue is akin to the development of the human race (CO1-D).

Analysis of the Interdependence of Critical Literacy Orientations in Dan's First Module Based

Analysis of the interdependence of the four critical literacy orientations (Janks 2010) in Dan's first module is summarised in Table 6.14.

Table 6.14 – Interdependence of the Critical Literacy Orientations in Dan's First Module

Access with power	Providing access to a picturebook empowered students to critically analyse both words and images.
Access with diversity	Providing access to a picturebook enabled students to share their diverse subject positions on the messages of the story.
Access with design	Providing access to a multimodal text and responding likewise in a multimodal format enabled students to be conscious of coherence between text and image.
Power with diversity	The alternative literacy practice of reading a picturebook empowered students to practise critical reading skills.
Power without access	Requiring students to critically analyse a picturebook without access to how images could be critically analysed limited students' ability to note implied ideological representations.
Power with redesign	Critical analysis of the picturebook and sharing of insights empowered students to redesign the status quo.
Redesign with power	Challenging inequitable practices enabled students to reflect and redesign future practices.
Redesign with(out) access	Providing an avenue for advice-giving led to a relevant discussion of students' praxis but may have limited

	students' willingness to change based on enlightenment.
Diversity with access / redesign	Encouragement of the use of vernacular language in class presentations and dialogue resulted in the meaningful and sincere expression of ideas.
Diversity without power	Valuing a particular language requires an interrogation of the affordances and limitations of such a practice.

Access with power

Prior to the classroom observation, Dan shared that he usually used written, printed forms of oral literature for analysis in his literature classes (AL1-D; AL2-D; AL3-G). In this first module, however, Dan provided his students access to an alternative genre, a picturebook, which combined words and images to tell a story. According to Dan, he selected *Piggybook* (Browne, 1986) 'to make [the students] critical in multiple levels not only through words but also pictures' (AL3-G).

It appears that this decision empowered the students to be more critical, as Dan had intended. Dan's students at first found it unusual to critique a picturebook. Ultimately they found it 'challenging' and at the same time 'fun' (FGD1-DS) because of its unique reading affordances. The students said that they seemed 'more free to critique' the text (FGD1-DS) by filling in the gaps because the words and images did not provide them the whole story. Moreover, the process obliged them 'to be very keen on details', and to 'assume a lot of things' (FGD1-DS). Overall, the students reported that analysing the picturebook was a positive experience (FGD1-DS).

Access with diversity

Dan's decision to focus on only one picturebook for analysis might have been monotonous for a bigger class. However, with only four students in the class, analysing the same picturebook enabled the students to explore in-depth the multimodal text from different perspectives. For example, one student interpreted the illustration on the picturebook cover (see Figure 6.25) as showing both the woman's strength and her burden by piggybacking the male members of her family while another student interpreted it as highlighting the dependence of the males on the woman (CO2-D).

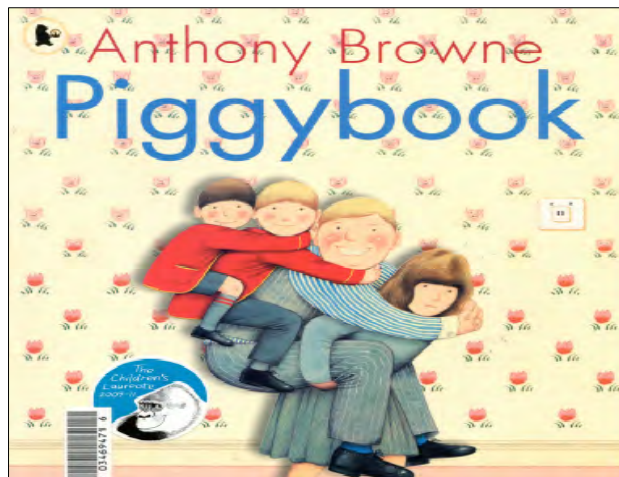


Figure 6.25 – Cover Page of Browne's Piggybook (1986)

The analysis of the picturebook seems to have enabled the students to show their diverse subject positions on the messages that the text implies.

Access with design

In this module the students analysed a picturebook, a multimodal text that combined image and text to create a story. In the same way, the students presented the reports on their analysis through a PowerPoint presentation, which allowed them to use a variety of design modes – written, oral, visual and gestural – to enhance the messages that they wanted to convey to the class. One student, for example, incorporated in her presentation a clipart of a Caucasian woman flexing her arm muscles to stress the message that at the present time Filipino women can already do what men can do (see Figure 6.26).

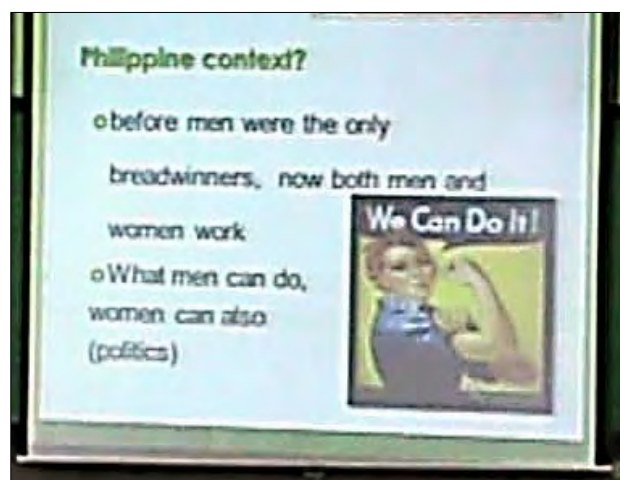


Figure 6.26 – Image-Text Relation in a Student's PowerPoint Presentation

As feedback for this visual representation, Dan said: ‘We talk about ideology as a way of thinking that controls [our] minds and ... emotion. The ideology can control people ... Sometimes we talk about the Philippines but the picture that we show is not from the Philippines’ (CO1-D). Dan appeared to emphasise to the students that in designing multimodal texts, one should be aware of the coherence between the images selected and the message that they conveyed.

Power with diversity

In teaching literature, an important goal Dan identified was to enable the students ‘to be critical of the obvious and subtle power relations in society resulting in different forms of oppression ... such as class, gender and race power ... so that they can be enlightened about the presence of that kind of domination’ (AL1-D). In the same way, Dan’s first critical literacy module enabled students to deconstruct the picturebook using critical literacy skills such as noting power relations, questioning textual representations and assumptions, and relating its themes to Philippine society (CO1-D; CO2-D).

The analysis of the same picturebook also enabled the students to share their diverse subject positions on the implied messages of the images. For example, a female and a male student in Dan’s class seemed to have a differing interpretation of Browne’s message in representing Mrs Piggott in a long, oblique-angle shot happily mending the car in the last page of the book (see Figure 6.27).

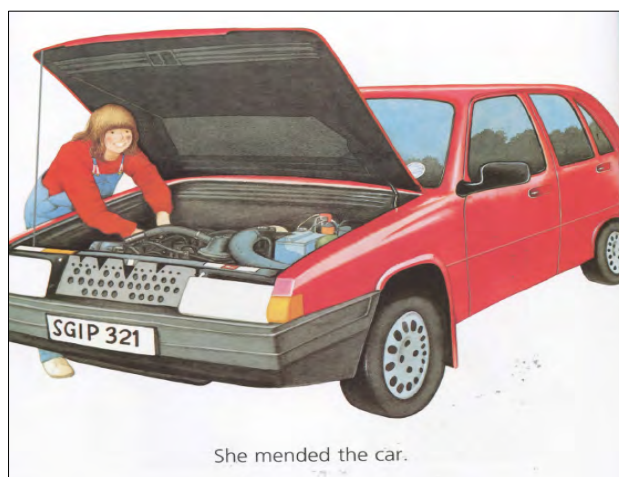


Figure 6.27--Last Page of Browne's Piggybook

The male student said that although the picturebook seemed to be promoting the empowerment of women, this illustration on the last page appeared to contradict this message. He said:

Is it really women empowerment if a woman tries to do the acts of a man? So therefore instead of people interpreting [Mrs Piggot's mending of the car] as a self-empowering [act], others would even interpret it as even further degradation of women because women are not trying to be distinct entities but now women are trying to be men ... trying to do the acts which are for men. (CO1-D)

A female student, however, challenged this interpretation during her turn to present her analysis. Referring to the illustration in Figure 6.27, she argued:

Mending the car is showing that what men can do, women can also do. But contrary to the statement ... that [this illustration] is saying that we are like imitating men and not using our identity as women, I beg to disagree because *Piggybook* here is actually showing that there are other skills of women aside from doing the chores. This is actually a way ... to show that women change over time and we cannot be limited to one specific task alone, that we can do almost everything that we want to do. (CO2-D)

Such an exercise enabled the students to challenge not only Browne's representations of men and women in the picturebook but also one another's assumptions. In this case, the female student challenged the male student's seeming ideology that women should stick to the roles and functions assigned to them by society.

Power without access

Dan selected *Piggybook* because he wanted his students to analyse its 'metaphorical illustrations' (AL3-G). However, it appears that Dan preferred students to analyse the ideological themes in the picturebook as a whole while giving less importance to the ideologies related to the images. In class observations, questions and comments from Dan regarding the relationship of text and image in the picturebook were not observed (CO1-D; CO2-D). Also, the criteria that Dan used to assess the students' presentations were focused on how well the students analysed the text using the SEAJE method (see Appendix N). The SEAJE assessment rubric does not assess the students' analysis of

the power relations implied by the images. It appears therefore that Dan's perception of success in analysing texts related more closely to the students' interpretations of the themes based on words than on their analysis of any relationship between image and text. Providing students with information on the analysis of images for implied power relations may enrich their interpretations. For example, asking students' for their interpretations of Browne's use of the low angle shot in presenting the male Piggots in the first page of the story (see Figure 6.28) can reveal how images reinforce the messages conveyed through the written language. Using a low-angle shot portrays the male Piggots as the more powerful sex. This interpretation seems to cohere with the succeeding images and language use.



Figure 6.28 – Introductory page of Browne's *Piggybook*

Power with redesign

Janks' (2010) redesign orientation in the model was evident in Dan's focus on students' 'praxis', which Dan defined as the 'combination of theory and practice' (AL1-D; AL3-D). According to Dan, students should be provided the opportunity to discuss how they will apply their insights to their lives:

[Praxis] is limited to conversation in the classroom because you will know ... [the] changes in people if they talk. The change may not yet be done in action but... the decision to ... change is already an action, an internal action, because you have changed in the way you feel, in the way you think. Eventually it is a seed that will grow and will be expanded. The action within the decision is already praxis. (AL3-D)

In the first module, Dan gave students the opportunity to share with the class how they could apply their insights through a dialogue after the presentations. A female student, for instance, expressed her intention to practise gender equality in marriage:

In the future if I marry someone (I'd say to my future husband that we should treat each other as equals). If he wants me not to work I would say that (no, I won't do that). (I should work, too). If [he] can support the family I can also support the family. (CO1-D)

Such dialogues encouraged agency in the students which is the ultimate goal of critical literacy (Janks, 2010; McDaniel, 2004).

Redesign with power

In their analyses, one common interpretation among the students was that *Piggybook* appears to advocate for gender equality, a theme the students seemed to support (CO1-D; CO2-D; FGD1-DS). However, in the course of the presentations, the students revealed their own ideologies about women's roles in society, which appeared contrary to what the text and they themselves purportedly advocated. For example, one female student implied she believed that a woman's role in the family is to be silent, follow men's decisions, and do the household chores:

Men are decision makers while women are followers. Usually (the one who really decides in the house) is the father. Why? (It's because we're influenced by the notion that because I'm ((speaking as a male)) the one working so I'm going to decide. So (you say to yourself) ((speaking as a female)) okay ((shrugs her shoulders)), (I can't do anything about it) ... Usually (in the house, indeed) it's the women who do the household chores. (During) Sunday (because I'm the female), I do the cooking, I do the household chores, washing dishes. It's expected (really) that you do those things. (CO2-D)

Indeed, the student's statements illustrate Fairclough's (2001) assertion that 'ideology is most effective when its workings are least visible' (p. 71). This means that people are generally unaware that they are supporting ideologies that promote inequality because the perpetuation of unjust beliefs or practices is achieved through shared assumptions. In response to these assumptions, Dan asked the student: 'After

your analysis of this male dominance which is still present in a way even in your own family ... What will you do now and later ... when you have your own husband and children?’ (CO2-D). This question seems to be Dan’s way of challenging the student’s unproblematic acceptance of the role assigned to her by her family as a woman.

Redesign with(out) access

In this module, Dan’s SEAJE analytic framework provided the students with a venue to share their intended application of insights from the text. Moreover, after the presentations, Dan encouraged students to give advice to each other ‘to improve [their] praxis’ (CO1-D; CO2-D). Dan particularly asked the other students to give advice to a male and female student regarding household chores. While a male student shared that he usually did not participate in home chores and left them for his sisters to do (CO1-D), a female student, on the other hand, disclosed that she did all the household chores as it was expected of her, being the only woman in the house (CO2-D). The other students generally reminded the two of the importance of the equitable division of tasks and sharing of responsibilities (CO1-D; CO2-D).

This platform for sharing advice-giving provided students the opportunity for taking on new perspectives and ‘reshaping possible worlds’ (Luke, 2011, p8). One wonders, however, to what extent can advice giving actually promotes critical reflection that may lead to self-transformation. Making explicit the assumptions behind the students’ statements provides them the opportunity to reflect on whether their beliefs or practices promoted equality and justice (Canagarajah, 2005). In advice-giving, the change is urged by others, whereas in critical reflection, the will to change stems from within after enlightenment. The conviction may later translate into actual change in behaviour with the support of significant people and relevant systems.

Diversity with access

Aside from English, which is considered as the main medium of instruction across educational institutions in the Philippines (Pefianco Martin, 2012), Dan displayed openness to using the national language, Filipino, and the regional language in his classroom. ‘I am not very strict in using the English language purely’ (AL3-D), Dan

stated. Consequently, he gave students the freedom to use a mixture of languages in their oral presentations and sharing of insights (CO1-D; CO2-D).

Diversity with design

During the individual presentations, the students code-switched between the three languages, while Dan gave feedback in English. During the dialogue after the presentations, Dan especially encouraged the students to use the vernacular in sharing their insights, and used the vernacular himself sometimes (CO1-D; CO2-D). In doing so, it appeared that Dan's aim was to resist the marginalisation of the local languages in the Philippine academe (AL1-D). This resulted in the class dialogue sounding sincere and meaningful.

Diversity without power

Dan's encouragement of students' use of a mixture of languages suggests that he considered the students' cultural identities to be valuable resources for enhancing communication and relationships in the classroom. However, the classroom may also be a venue to discuss the forces at work that make English the dominant language in the Philippine educational system. An explicit discussion on the politics of language, while possibly beyond the scope of this introductory course, may deepen students' understanding of the rationale for Dan's views, as well as the opportunities and constraints of such a practice. Such a discussion may lead to students' understanding that all discourses or languages do not hold equal power status (Janks 2010).

Dan's plan and implementation of the second critical literacy module

The following Table 6.15 summarises Dan's objectives and activities for the second module:

Table 6.15--Dan's Design for Module 2

<i>Topic focus:</i> Using the postcolonial theory of hybridity to analyse a piece of oral literature	
<i>Resources:</i> <ul style="list-style-type: none"> • PowerPoint presentation of analyses of oral literature based on a published paper. • LCD projector • Copy of the oral literature, <i>Sa Tulay na Semento</i> [At the Concrete Bridge] 	
<i>Teaching objectives</i>	<i>Learning activities</i>
<ul style="list-style-type: none"> • Model to the students how to criticise a text using the theory of hybridity through a published paper. • Evaluate students' ability to criticise an oral literature work using the SEAJE framework. 	<ul style="list-style-type: none"> • Students listen to teacher's presentation on how the theory of hybridity can be used to analyse oral literature (50 minutes). • Students comment on the themes gathered from the presentation (20 minutes).
<i>Assessment:</i> Students submit a critique of a written story titled <i>Sa Tulay na Semento</i> [At the Concrete Bridge] using the SEAJE framework.	

In the second module, Dan planned to model critical analysis of oral literature by presenting to the class a paper he read at an international conference in 2007, which according to Dan was a meeting of scholars who study cultures through interdisciplinary means (CO2-D). Together with some biology professors from Luzviminda University, Dan led a study that combined the fields of literature and biology. This study was about the oral literature of the aborigines living in Mt. Gira (pseudonym) and their ethno-botanical practices in treating different illnesses (AL4-D). Dan explained to his students how this paper connected with critical literacy:

The written literature is really given more value and oral literature is relatively given little emphasis in the academe. However, oral literature is an instrument for studying different types of beliefs like hybrid beliefs of the [dwellers of this region] ...So we have to become more open to the side of oral literature to know more about our own identity not yet explored in the academe. (CO3-D)

Dan emphasised that the lecture method in this second module would address the need of the students to gain knowledge on applying literary theories. Evaluating the students' analysis of the picturebook in the first module, Dan expressed his observation that the students' understanding of literary theories was 'superficial' (AL4-D). Dan explained that the use of his paper as a model of how literary theories were applied could enable students to have more knowledge on how to critique a piece of literature (AL4-D; CO3-D). Although the students had been given a copy of the published paper before, Dan believed that his explanations during the presentation would help students apply in particular the theory of hybridity, the same theory that he used in his paper (AL4-D).

When asked whether he might consider letting students design multimodal texts in this module, Dan indicated that criticising a multimodal text such as a picturebook is essential in a *Literary Criticism* subject but the production of a multimodal text is more appropriate for a creative writing subject because 'the subject of criticism is more on the critical part than the creative part' (AL4-D). Dan planned instead to let his students write an analysis of an oral literature text for assessment 'because we are really training them to write a scholarly paper' (AL4-D). In the final assessment paper submitted, however, some of the students' papers included images. In a later interview, Dan explained that he asked the students to incorporate images in their paper 'to become more open to multiple expressions not only in words but also nonverbal ways' (MC2-D).

Critical literacy module 2

There was a marked difference in the physical layout of the chairs in the room where the second module was held. Classroom observation of the first module showed that the students sat in chairs arranged in a semicircle as they listened to the presentations. For this second module, however, the four students sat together in the first row as they listened to Dan's presentation of his research.

Dan began the session by informing the students of the purpose of his presentation, which was to show them how to critique texts using literary theories (CO3-D). He likewise articulated that the lesson was 'an expansion of critical literacy ... because we are transcending the boundaries of literature because it is about oral literature'

(CO3-D). In his introduction, Dan showed students photos taken from the field as his research team conducted the study in Mt. Gira. Dan explained to the students that he had selected an oral literature text for analysis in this study because this genre values the masses as authors of literature and as sources of cultural identity. Dan also believes that oral literature texts are valuable for identifying the hybrid beliefs of the inhabitants of the region, which may contradict the stereotyped belief about the region as a centre of Christianity.

In the course of the presentation, Dan introduced students to the theory of hybridity, which was the theory underpinning the research in his paper and the same lens he encouraged the students to use in their final paper. According to Dan, the postcolonial theory of hybridity 'aims to expose multiple and dynamic fusions of the cultures of the coloniser and the colonised' (CO3-D). Dan pointed out that focusing on elements of cultural fusion in colonised countries gives value to the uniqueness and beauty of the newly formed culture, and can thus be a source of pride. He then argued that this cultural hybridity is particularly evident in the oral literature of the aborigines residing in Mt. Gira. His study reported that pre-colonial religious beliefs are either prominent or are merged with post-colonial religious beliefs in the oral literature that he had gathered. Dan maintained that the oral literature he had gathered appeared to reveal that the aborigines believed that natural and supernatural beings existed in the same space and at the same time. For example, pre-colonial beliefs in amulets, witches and the power of plants and animals to mediate between human beings and invisible entities figure strongly in these texts or fused with post-colonial beliefs in the power of the cross or miraculous image of the Virgin Mary. This led Dan to conclude tentatively in his paper that the people of the region may be called 'hybrid Christians' because of this fusion of religious beliefs influenced by their pre-colonial past and Christian beliefs promoted by the Spanish colonisers in the Philippines. He concluded his presentation by proposing more research into other aspects of the region's culture, literature and identity (CO3-D).

Throughout Dan's 50-minute presentation, students quietly listened, taking notes once in a while. After the presentation, Dan called each student one by one, asking for their comments on the themes that they had gathered from his paper. Students' comments

mainly seemed to challenge the beliefs reflected in the cited samples of oral literature, saying that beliefs in amulets, invisible beings and animism undermined the power of humans to act in accordance to their will and rationality. For example, one student remarked:

What I got from the presentation is that (it seems) that nature and animals become the mediators of humans with the supernatural beings ... What about humans? ... The hybrid oral literature is silent about the power of humans – as if we are most inferior, most vulnerable because we depend on the powers of plants and animals, which are of lower life forms than us, in order not to get hurt by the power of the witches. (CO3-D)

Dan responded to the student's comment, stating:

[The aborigines'] worldview [is] about being one with nature. I think this world view is saying that if we can use the power of plants and animals we will also become powerful since we will absorb the power of plants and animals. So [their world view is] not really inferior in another perspective (CO3-D).

Dan then addressed this question to all the students:

Do you think the human beings are really inferior? ... What's your side? What's your opinion about this? ... Do you think they're really inferior? ((No reply from students)) ... My own perception is that they are one with nature, believing in the power of plants and animals, that's why it's not really inferiority, okay?

Other students seemed perplexed that the aborigines would hold what they believed to be irrational beliefs, as cited in their oral literature. For example, one student asked Dan why the aborigines believed that when a dog barks at an empty space, it means that an invisible entity is present (CO3-D). Dan replied, 'It's another way of looking at reality! It's not a scientific question or ... looking for evidences; they believe!' (CO3-D)

To assess the students' learning of the 'theory of hybridity' based on this lecture; Dan required his class to analyse a piece of oral literature titled *Sa Tulay na Semento* [At the Concrete Bridge], using the SEAJE framework (see Appendix O for an English translation of the oral literature). Dan also reminded his students to include personal experiences in their papers and allowed them to use any language, or a mixture of languages, in their final paper. Dan explained: 'You know, the academe is not limited to one language ... so you have the freedom to use a mixture of languages because we are hybrid people right? It's part of critical literacy to know our hybrid identity' (CO3-D). On this note, Dan ended his second module.

Analysis of the Interdependence of the Critical Literacy Orientations in Dan's Second Module

Table 6.16 summarises the interdependence of the four critical literacy orientations (Janks 2010) in Dan's first module.

Table 6.16 – Interdependence of the Critical Literacy Orientations in Dan's Second Module

Power with access	Interrogating the competing interests involved in providing access to oral literature resulted in a more deliberate selection of materials.
Power with(out) diversity	Selecting texts that reflect cultural identities empowers marginalised genres.
Power with design	Redesigning one's teaching to give value to marginalised genres is a form of social action.
Access (with)out power	Providing students with access to texts also entails consideration of the students' needs and choices and empowers them to share in academic decision-making.
Access without diversity	Focusing mostly on access to local marginalised genres may limit students' exposure to other forms of literature
Access / Diversity without design	Believing that critical multimodal text production is not within the realm of a Literary Criticism class may prevent students from perceiving design as another form of criticism.
Diversity without power	Encouraging diverse language use in academic papers requires an interrogation of the benefits and limitations of such a practice.

Table 6.16 Continued

Diversity with(out) access	Including personal experience in academic papers requires a negotiation between existing academic discourse and alternative forms that reflect cultural identities.
Design without power	Selecting texts which reflect implicit or explicit power struggles may affect the kinds of critical texts that students create.
Design without access	Requiring students to produce a multimodal academic paper without explicit access to knowledge of text-image relationships may defeat the purpose of multimodality.
Design without diversity	Designing texts that use similar analytic lens may not encourage students to use critical designs aligned with their own values and identities.

Power with access

Throughout the period of inquiry, Dan was critical of the competing interests between written and oral texts in the teaching of literature in the Philippines. Although Dan was aware that studying oral literature may not have been useful for his students in order to pass the licensure examination for teachers (AL1-G), he nevertheless gave them access to this literary form. Studying oral texts narrated by aborigines in the region appeared to be his way of giving value to this marginalised genre (AL1-D; AL4-D; CO3-D; AL5-D).

Power with diversity

Dan was similarly aware, not only of the dominance of written texts, but also of foreign-authored, canonical or elite-centred texts in literature classes in the Philippines (AL1-D; AL1-G; AL4-D; CO3-D; AL5-D). By studying the oral literature in the region, Dan aimed to expose his students to their own cultural identities. According to Dan, ‘oral literature is an instrument for studying the different types of beliefs ... of the [dwellers of this region]. ... So we have to become more open to the side of oral literature to know more about our own identity not yet explored in the academe’ (CO3-D).

Power with design

Dan was, however, aware that studying oral literature, which uses a combination of visual, oral and gestural modes of meaning making, is not the same as studying its

transcriptions. Dan expressed his desire to expose his students in the field in order for them to experience how oral traditions are narrated. However, recognising the time and financial constraints in undertaking this class activity (AL3-D), Dan instead provided students with examples of his transcribed, translated and analysed oral literature (AL1-D). The inclusion of oral literature in his syllabus (see Appendix M) is seemingly Dan's personal and social action against the continued marginalisation of this genre in literature classes.

Access with(out) power

While Dan critically reflected on the political forces that influenced teachers' decision as regards access to texts, Dan's students were not observed to have the same opportunity. A critical teacher enables students to explore different forms of literature, as well as their potentialities and limitations (Canagarajah, 2005). Perhaps, instead of the teacher solely determining which texts the students studied, students could also be given opportunities to negotiate texts which they could use as capital in future endeavours. When students are invited to discuss the values and interests served by the inclusion of each genre in their syllabus, it empowers them to make informed decisions on selecting texts for study.

Access without diversity

Dan emphasised that oral literature is a rich source for exploring the region's cultural history and identity yet unknown in the academe (AL1-D; CO3-D). As cited in the subject outline, Dan's use of such texts aims to provide a space for students to study, reflect on and appreciate their own cultural heritage. Also, Dan pointed out that since oral works were authored by the masses, their study provided opportunities for the inhabitants of the region to define themselves and to resist the stereotyped representations of intellectuals who were not part of their culture (CO3-D). Focusing only on oral literature from the region (see Dan's syllabus in Appendix M) without giving the students access to other genres or themes from other social contexts may however have limited students' understanding of other cultural expressions and identities. Exposing students to a broad range of texts has been found to create a heightened awareness and understanding of the diversity in people's experiences and values (Akbari, 2007). While using oral literature from the same region may have paved the way for the celebration of diversity, a repeated focus on such types of texts

may also lead to the ‘valorisation of sameness’ (Janks, 2010, p. 104), a view that does not regard differences in identities as valuable resources.

Access without design

It seems that Dan was particularly challenged by the notion of integrating critical multimodal design in his Literary Criticism class in the second module (AL3-G; AL4-D). In class observations and action learning meetings, Dan emphasised academic conventions (CO1-D; CO2-D; AL2-D; AL4-D). This suggests his belief in the scholarly paper as perhaps the best means to show critical ability. It seems, however, that his willingness to ‘welcome other possibilities’ (AL5-D) enabled him to change his mind and he later engaged students in creating photo essays (see Figure 6.29). Such a form of design created the opportunity to practise alternative literacy practices different from the usual essay format of scholarly papers.

This presentation will criticize the story "Tulay na Semento" however, it will not be limited to words alone but will also relate it to own experiences and in the society especially in the [REDACTED] context.

ELABORATION

While reading the story, the main theory which is very evident is the defamiliarization. According to Eagleton (1996), it is the use of symbolic language to lengthen the process of perception for aesthetic pleasure and deeper reflection on reality. The author uses defamiliarized language to capture and give flavour to his story. He uses a lot of figures of speech. One of which is metonymy. Based on the Merriam Webster Dictionary, "metonymy is a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is association." In other words, it is simply the association of names.



The story made use of many metonymies like the moon. What word/s do we associate with the moon? When we see a full moon, we usually say "[REDACTED]" which means that we associate it with "aswangs" and other supernatural entities. Another



with cats especially when it's black. In the story, the color of the cat is not mentioned but readers could actually visualize the cat as black since it happens at night and it is full moon. Just like the moon, we associate cat with aswangs. And elderly says that when we saw a black cat, it manifests bad luck.



Also, when we pass by the bridge, we get afraid like me. During school days, I always pass by at the [REDACTED] bridge at night.

Everytime I pass there, I always feel frightened because I thought that there might be some creatures who will get me and throw me in the river. I see to it that when I walk at that bridge, I walk faster and make my steps bigger.

This presentation will criticise the story 'Tulay na Semento' however, it will not be limited to words alone but will also relate it to own experiences and in the society especially in the XXX context.

ELABORATION

While reading the story, the main theory which is very evident is the defamiliarization. According to Eagleton (1996), it is the use of symbolic language to lengthen the process of perception for anaesthetic pleasure and deeper reflection on reality. The author uses defamiliarized language to capture and give flavour to his story. He uses a lot of figures of speech. One of which is metonymy. Based on the Merriam-Webster dictionary, 'metonymy is a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is association'. In other words, it is simply the association of names.

The story made use of many metonymies like the moon. What word/s do we associate with the moon? When we see a full moon and, we usually say 'XXX' which means we associate it with 'aswangs' and the other supernatural entities. Another with cats especially when it's black. In the story, the colour of the cat is not mentioned readers could actually visualise the cat as black since it happens at night and it is full moon. Just like the moon, we associate cats with aswangs. And elderly says that when we saw a black cat, it manifests bad luck. Also, when we passed by the bridge, We get afraid like me. During school days, I always pass by at the XXX bridge at night. Everytime I pass there, I always feel frightened because I thought that there might be some creatures who will get to me and throw me in the river. I see to it that when I walk at that bridge, I walk faster and my steps get bigger.

Figure 6.29 – Dan's Student's Photo Essay

Diversity without power

In this module, Dan's promotion of cultural identity and diversity is evident in his selection of the text and the accommodation of the use of different languages. Dan gave students the freedom to use a mixture of languages – English, Filipino and the regional language – in their final paper. Dan's encouragement of students' use of a mixture of languages suggests that he considered the students' cultural identities to be valuable resources in enhancing communication. The students, however, used English in their final papers. This suggests that students preferred to express their ideas in the more powerful language of academic discourse. An explicit discussion on the politics of language use may lead to an understanding of the benefits and constraints of valuing one language over others.

Diversity with(out) access

Dan's encouragement of the inclusion of personal experience in an academic paper (CO3-D) seems different from the common expectation of professors that students focus on the reorganisation of data in academic papers rather than on invention and personal discovery (Horowitz 1986). This appears to have been Dan's way of accommodating the cultural knowledge that he considered to be a 'valid resource' (CO3-D) in writing the final paper. Dan's practice seems to be in keeping with Canagarajah's (2005) proposition that teachers should allow student to 'creatively work out alternate discourses and literacies that represent better their values and interests' (p. 15). Dan's rationale for these decisions may perhaps have been explicitly negotiated with the students with the goal of achieving a balance between existing academic discourse and an alternative form that accommodated the students' cultural practices (Canagarajah, 2005). This would have enabled the students to critically reflect on the power structures in academic discourse, and to determine how they could converse within the dominant discourse yet 'transcend boundaries' (CO3-D), which was an outcome Dan aimed for.

Diversity without power

Throughout the action learning meetings, Dan had often expressed the view that he encouraged the expression of diverse identities (AL1-D; AL1-G; AL2-D; CO2-D) and reported encouraging students to contradict him to invite dialogue (AL2-D). Similarly, in the second module, Dan had shown this same encouragement of diverse

perspectives by asking students to comment on his research. The dialogue that ensued revealed a difference in the ways Dan and his students perceived the beliefs of the aborigines. Some of the students' comments seemed to devalue the aborigines' beliefs on animism or the supernatural as being based on their irrationality while Dan tried to lead the students to understand the aborigines' perspectives. However, to what extent can teachers guide and challenge students without discouraging them from fully exploring the implications of their own perspectives?

Design without power

It appears that Dan's SEAJE analytical framework provided the students with opportunities to relate the themes of the oral text with their personal lives. This focus on the personal is revealed in the following excerpt from a student's final paper (see Figure 6.30):

3. APPLICATION

First, it tells me that I should not be manipulated by my own imagination. There is a very clear distinction between fantasy and reality. And if there is something I do not understand, I have to make a reasonable judgment based on realistic facts, and not make immediate judgments because doing so is a sign of stupidity and foolishness.

Secondly, the story tells me that open-mindedness is important. Sometimes, there are things which have to be let unproven in order to appreciate them fully. Not all the time should reality be based on valid, proven evidences because they ruin the beauty or artistry of such an art. I just have to be open-minded and enjoy the experience, just like reading the story of Tulay na Semento.

And most importantly, the story tells me to be careful and not expose myself to risky situations. I should not trade my safety to the experience of watching movies or having fun. My health and my security should always come first before indulging in activities of pleasure and entertainment because later on, I would be one who will suffer the consequences.

Figure 6.30--Dan's Student's Inclusion of Personal Experience in an Academic Paper

A focus on personal experiences usually motivates students because it provides opportunities for self-identification (Ciardiello, 2004). However, although the application part of the SEAJE framework invites students to link the text not only with their personal experiences but also with social issues (see Appendix N), the

students' final papers revealed that they were generally unable to make critical comments on the implications of the text for broader social, political, economic and cultural contexts. The students appreciated the oral literature for its metaphors and imagery (SW2-D), and for its being reflective of the region's culture, particularly regarding superstition (SW1-D; SW3-D). On the other hand, they also noted as weaknesses its author's inability to integrate values into it (SW3-D) or to make 'a definite stand ... on what it condemns or supports ... which makes the story less profound' (SW2-D). Perhaps the choice of text may have limited the students in practising critical literacy skills in their designs. This suggests that a teacher's selection of texts that provide opportunities to analyse and reflect on broader power relations could affect the kind of critical designs that students produce.

Design without access

In discussing his plans for the second module, Dan indicated that the students would illustrate their interpretation of an oral text as one of the class activities. He later decided, instead, to require a written critique of an oral text (AL4-D) using the SEAJE framework as rubric for assessment (MC2-D). For this final submission, the students were to incorporate images in their paper 'to become more open to multiple expressions not only in words but also nonverbal ways' (MC2-D). This integration of images in the essay seemed to show Dan's openness to the idea of composing multimodal texts. Nevertheless, without access to knowledge on how images can be used to reinforce authors' messages, the students' use of images in academic papers may not serve any deeper purpose.

For example, a student selected the image in Figure 6.31 to represent the concrete bridge in the text. It appears however that the choice of image jars with the provincial setting and the feeling of eeriness suggested by the story (see translated version of the oral text in Appendix O).

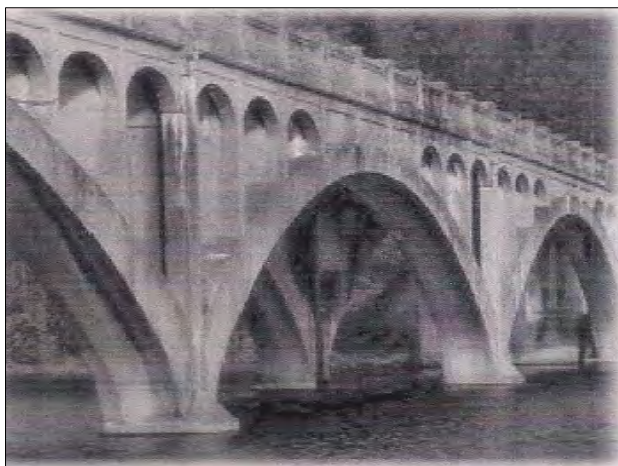


Figure 6.31 – A Representation of the Concrete Bridge in the Oral Literature

If multimodal texts are to be part of assessment tasks, students need to have access to knowledge about designing texts using a combination of modes to better convey their intended messages. Moreover, the students' ability to effectively combine semiotic modes should also be reflected in assessment rubrics to signal to the students that designing multimodal texts is as legitimate and important a means of displaying critical ability as using words (Wyatt-Smith & Kimber, 2009).

Design without diversity

Dan assessed the students' analyses of the oral literature titled *At the Concrete Bridge* based on the SEAJE analytical framework (MC2-D). This framework involves summarising the text, elaborating an analysis based on details, applying literary theories, judging the merits and weaknesses of the text, and extending the analysis by connecting ideas to other literary theories or texts (AL3-D; see Appendix N). The extension part of the framework in particular provides opportunities for students to draw on their knowledge of literary theories in making sense of the text. Dan's suggestion that students should use the theory of hybridity in their final paper (CO3-D) appears to have been accepted by one student. In the following excerpt, the student appears to pose a similar argument as the one Dan presented in the second module. They both seem to argue that the texts studied contradict common cultural traits assigned to the region such as being religious (see Figure 6.32).

The second interesting thing that is very noticeable in the story is that there is no mention at all of any God or supreme being. The typical [REDACTED] always invokes the help of God in times of dire need. This is especially true if the problem is difficult to control, regulate or manipulate, and that the only possible rescue is through divine intervention. However, in the story, although the experience is very uncanny and unnatural, there is no request or ejaculation mentioned although normally, it would elicit immediate utterance of the God, considering the religious nature of [REDACTED]. This reaction is very much abnormal to a typical Filipino.

The second interesting thing that is very noticeable in the story is that there is no mention at all of God or supreme being. The typical XX always invokes the help of God in times of dire need. This is especially true if the problem is difficult to control, regulate or manipulate, and that the only possible rescue is through divine intervention. However, in the story, although the experience is very uncanny and unnatural, there is no request or ejaculation mentioned although normally, it would elicit immediate utterance of the God, considering the religious nature of XX. This reaction is very much abnormal to a typical Filipino.

Figure 6.32-Adoption of Dan's Suggested Analytic Lens in a Students' Paper

One wonders whether this student's analysis reflected his own beliefs or whether it was influenced by Dan's point of view, as a result of being constantly exposed to his teacher's papers as models for literary criticism. Dan reported providing his students with copies of his papers as a general practice to guide literary analysis (AL1-D; CO2-D; CO3-D; AL4-D; AL3-G; AL5-D). Such practice may provide scaffolding for students' application of learning, but may also encourage students to conform to the arguments of their teacher, on whom they relied to attain their grades. This relationship may have inhibited them from taking on new positions. Providing students with alternative resources and a wider choice of analytic lenses may have recognised and valued students' varied perspectives.

Dan's ending points for critical literacy

Dan indicated that he had been practising critical literacy in his classes even before the action learning of this inquiry, albeit under another name: deconstruction. Dan reported finding similarities between the tenets of critical literacy and Jacques Derrida's deconstruction theory. Dan explained:

[Critical literacy and deconstruction are] almost the same ... because the main idea of deconstruction is going beyond boundaries that imprison us, that oppress us, consciously and unconsciously and transcend them. It can be related to many other endeavours like feminism, Marxism, and any movement that go beyond cultural oppression (AL5-D).

For Dan, there are several ways a teacher can encourage the practice of critical literacy: First, it involves teachers selecting texts that emphasise power relations (AL1-D). For Dan, it is important that students are encouraged to be critical readers, able to perceive the different power relations in texts and society, ranging from the obvious to the subtle (AL1-D), and able to evaluate the strengths and biases in authors' representations and ideologies (CO2-D; AL3-D). Dan also stated that a critical reader must be able to '[move] from a single, absolute fixed interpretation towards an open interpretation' (CO2-D). However, he emphasised that critical readers do not stop at unmasking these multiple and hidden meanings in a text (AL3-D; AL3-G). They should be able to connect the themes to their daily experiences, improve their ways of relating with other people, and if possible, do something to change society (AL1-D; AL3-D; CO1-D; CO2-D).

Dan believed that providing students with opportunities to respond to texts in this way enabled them to modify their perspectives. A change of perspective, according to Dan, is possible because 'we are continually exposed to multiple and sometimes conflicting cultures which are not normal but rather culturally produced' (AL1-D). Dan nevertheless noted that it is difficult to address social problems, but students can start this change in themselves by deciding to have 'internal power'. He recognised that this desire for self-empowerment may not happen immediately, in view of the students' youth, but he hoped that over time this was possible (AL1-D).

A critical literacy teacher must also be willing to transcend the boundaries of literature and tradition to include 'marginalised', 'silenced' or 'unexplored' genres (AL1-D; AL3-D; CO3-D). Dan's predominant use of the regional oral texts for analysis in his Literary Criticism class (AL1-D; AL1-G; AL2-D; AL3-G; CO3-D) seemed to be his way of empowering this marginalised text form.

Moreover, Dan's willingness to 'welcome other possibilities' (AL5-D) enabled him to try using as a resource the picturebook genre as well. Dan indicated that interpreting pictures is time consuming (AL3-G; AL5-D) but he acknowledged the value of picturebooks as texts that 'will give more quality to the analysis of a single piece of literature' (AL5-D). Dan explained:

Reading is a culturally defined way of giving meaning to a part of reality. It is not limited to giving meaning to orally articulated or printed forms of language ... but includes the way people give meaning to other parts of reality like shape, colour, size, sound, or even silence. (AL1-D)

He further stated that 'we have to be open to analysis not only of words but signs, colours, shapes' (AL5-D) because 'we cannot be very critical if we limit ourselves to mere language or verbal articulation' (AL3-G). Dan appreciated the overall suggestion made in this inquiry to include multimodal texts as a regular part of teachers' resources to develop students' critical literacy (AL1-G; AL2-G). Dan remarked that this aspect of the inquiry was a 'significant learning' (AL5-D) for him. The belief that multimodal texts are alternative ways of expressing meaning aside from using words appeared to be a change in perspective for Dan.

Dan maintains, however, that the critical literacy approach is more appropriately taught to 'above-average' (AL5-D) and more mature students (AL3-D), whom he believed are more characteristic of college students in the higher levels. According to Dan, such students can handle the critical literacy approach because it is a highly cognitive undertaking and requires the comprehension of complex theories (AL1-D; AL5-D). For Dan, the ability to be critical is based on 'IQ, environment and genes' (AL1-D; AL5-D) as well as knowledge and experience in reading theories (AL3-D).

In conclusion, Dan gave the following advice to teachers of critical literacy:

I would advise [teachers] to be open-minded and ... really internalise and feel what they teach ... You will only speak with passion and with life if you feel what you say, not if you only think about what you say. So the theory should be felt. It should be related to experiences and when you have this you will teach with spirit (AL5-D).

It appears that of the three teachers, Dan, the most experienced and oldest participating teacher was the one most exposed to the theory and practice of critical literacy. Dan was not only adept at analysing ideological messages in texts but also displayed an awareness of the groups with interests in promoting certain literacy practices in the Philippines. Moreover, Dan took a further step by taking the personal / social action of promoting regional culture and identity by emphasising marginalised genres in his syllabus and teaching.

However, in his desire to expose students to the topics, genres and analytic lenses Dan valued most, he may have limited their ability to generate new possibilities and personal perspectives. Critical literacy also requires reflexivity about whose interests a teacher serves in their pedagogical decisions and actions. Are the students' voices and choices recognised in the practice of critical literacy? Reflecting on this aspect may help Dan further strengthen his critical praxis.

Chapter Summary

This chapter examined teachers' emerging definitions of critical literacy and the enablers and inhibitors they experienced in implementing their two literacy modules. Each module was analysed based on how the teachers negotiated the interdependence of power, access, diversity and design (Janks 2010) in their classes.

Despite the complex nature of Janks' model, data from classroom observations indicated that the teachers negotiated the practice of critical literacy orientations given the contextual realities in their classes and Luzviminda University. Enablers for critical literacy include: selecting texts that lead to discussions of inequitable relations, providing access to powerful genres, acknowledging students' cultural capital, and allowing students to design alternative discourses. On the other hand, inhibitors of critical literacy include regulating students' responses, guiding students' interpretations, favouring conventional literacy practices, and making assumptions about the applicability of critical literacy. The next chapter will summarise the findings across the three cases in response to the research questions of this inquiry.

CHAPTER 7

Discussions, Recommendations and Conclusions

Chapter Overview

The purpose of this qualitative multiple case inquiry was to investigate the influences that shape teachers' beliefs and practices regarding the teaching literacy at a university in the Philippines using the lens of a critical perspective. In fulfilling this main purpose, the inquiry set out to:

- Engage the teachers in professional learning and inquiry in the teaching and learning of critical literacy
- Explore the varied and changing perspectives of the teachers with regard to critical literacy
- Describe and examine the classroom dynamics of how teachers and students negotiated the teaching and learning process in the light of the principles of critical literacy.

The inquiry was guided by the following research questions:

1. How can professional learning with a critical literacy focus support teachers' literacy teaching?
2. What enablers and inhibitors do teachers experience in implementing a critical literacy approach in their classes?
3. What understandings do college teachers have about the teaching and learning of critical literacy?

This chapter first discusses the findings in response to the research questions, followed by a discussion of their implications and limitations. The chapter ends by offering recommendations for further research and conclusions for this inquiry.

Research Question 1: How can professional learning with a critical literacy focus support teachers' literacy teaching?

The action learning framework was used in this inquiry to support teachers' professional learning about critical literacy teaching and learning. For one semester, the teachers and I engaged in a cycle of learning from experience through reflection and action (Aubusson, Ewing & Hoban, 2009). This cycle appeared to support the

teachers in three ways: development of their pedagogical knowledge of critical literacy; sharing as a community about possibilities, dilemmas and challenges of critical literacy, and providing the opportunity for micro-transformations in perspectives and practices to occur. Each of these is discussed below.

Development of teachers' pedagogical knowledge of critical literacy

Critical literacy researchers advocate providing teachers with concrete examples of how critical literacy is taught in the classroom (Breunig, 2009; Janks et al., 2014; Rogers, 2014; White, 2009). Responding to this call, this inquiry began by showing teachers how multimodal texts can be used to develop critical literacy. Through analysing the elements of multimodal texts such as Facebook posts, newspaper articles and photos, political cartoons, and print and television advertisements, the teachers applied the principles of critical literacy to examining texts and their ideologies, exploring diverse and multiple perspectives, using alternative texts to analyse and compose texts, and responding to texts. Each of these principles is discussed:

Examining texts and their ideologies

Critical literacy provides learners with the tools to analyse 'how texts work semiotically, linguistically ... and politically to construct and position writers and readers in relations of power and knowledge' (Luke et al., 1994, p. 35). The first step in critical literacy work is ideology critique (Sholle & Denski, 1993), which the teachers achieved through analysis of media texts. In the process, the teachers became more critically aware of how authors' choices of language reveal their intent, and how they position readers to accept their points of view. The teachers also recognised the importance of focusing on other meaning-making modes such as sound, colour, lines, shots, angles, size, position and modality to discover authors' ideologies. In doing so, the teachers were led to consider meaning-making resources beyond language alone. The teachers' modules manifested this same consideration of new literacy texts as means of ideological critique. Beth's use of political cartoons, YouTube videos and photos invited students to read for author intent while Dan's use of a picturebook enabled the students to read for symbols of domination and oppression in his first module.

Exploring multiple and diverse perspectives

Analysis of media texts enabled the teachers to recognise that multimodal texts have their own meaning-making codes and systems, that these texts can express multiple and sometimes conflicting ideologies, and that readers from different contexts may perceive messages differently (Sholle & Denski, 1993). Critical reading, then, is not merely comprehension but extends to interpretation of meaning. Critical reading of texts does not privilege the author's voice and stance but is also concerned with the effect of the message on the audience. It gives the audience the power to challenge the text and its underlying assumptions and ideologies through exploration of the audience's multiple perspectives (Wallace, 2003). The teachers practised critical reading of texts by sharing their own interpretations of authors' intentions in media texts and compared them with the effect that they created. The teachers' responses revealed that most of the time they resisted the explicit as well as the underlying messages conveyed in the media texts during the workshops.

Using alternative texts to analyse and compose texts

Access to alternative texts was emphasised in the action learning meetings by making explicit the metalanguage of multimodal texts, with an emphasis on language, image and sound. The workshops enabled the teachers to determine how the elements of texts combined to coherently convey a message. In their own classrooms, the teachers showed openness to the idea of using multimodal texts as alternatives to those they had traditionally used. Beth showed this by using photos, videos and illustrations, Elaine by using photos and drama, and Dan by using a picturebook and oral literature.

Responding to texts

Responding to texts as an essential part of critical literacy was explored in the action learning workshops through an emphasis on social action projects (Bomer & Bomer, 2001) and producing emancipatory discourses to give voice to the marginalised (Clark, Fairclough, Ivanič, & Martin-Jones, 1991). This was illustrated through the discussion on the Facebook post mentioned in Chapter 4. The teachers extended the scope of activities in exploring students' responses to texts. Beth emphasised personal reflection and Dan, personal plans for change while Elaine focused on a group reconstruction of a story that gave value to students' interpretations.

Sharing as a community about critical literacy possibilities, dilemmas and challenges

The action learning process provided the platform for the teachers to affirm each other's effective critical literacy practices as well as share the challenges they experienced in implementing the principles of critical literacy in their classes.

The teachers shared their suggestions for the successful implementation of the critical literacy approach. These suggestions included Elaine's suggestion of 'playing the devil's advocate' (AL1-G; AL3-G) to the students to allow them to see issues through a different lens and to expose students to a variety of text types to help them become familiar with a range of genre forms (AL1-G). Dan, on the other hand, suggested inviting students to put forward alternative ideas, giving them 'enough time to think' because such extended time leads to 'deep' rather than 'superficial' reading of texts (AL3-G) and constantly inviting students to dialogue (AL3-G). Beth shared her reflections on the importance of designing student-centred activities to allow the students to be 'hands-on' in fulfilling lesson objectives (AL3-G).

During the action learning meetings, teachers also expressed their dilemmas about applying the principles of critical literacy considering their personal dispositions and professional contexts. Beth's dilemmas centred on two things: 1) focusing on 'unearthing' authors' intended, 'embedded' meanings (AL3-G) or giving importance to students' voices and varied interpretations (AL3-G; AL4-B; AL5-B); and 2) striking a balance between developing students' functional literacy and critical literacy (AL1-G; AL3-G). Elaine's dilemma, on the other hand, revolved around whether to emphasise independence by providing students with the opportunity to 'think and develop ideas on their own' (AL5-E) or providing guidance through teacher questions and explicit directions towards critical development. Dan's dilemma centred more on how to address valued academic norms. He shared his predicament about whether to emphasise breadth or depth in discussing topics in his Literary Criticism class, in which he perceived the quantity of topics in the syllabus as being valued more by administrators (AL3-G) than by teachers or students. He was likewise concerned with how much space to give to marginalised texts in class

such as oral literature, considering the cultural value given to foreign-authored, canon-oriented, print-based texts (SSI-D; AL3-G; CO3-D; AL5-D).

One common challenge expressed by the three teachers in the action learning meetings was providing to students opportunities to design multimodal responses to the texts they read. In the first module, Beth and Elaine planned to let students illustrate through multimodal texts their definitions of a concept, whereas Dan shared his plan to let students illustrate an oral text in the second module. All teachers, however, changed their plans citing time constraints (MC2-B; AL4-D), lack of information on assessing multimodal texts (AL3-G), and irrelevance to the subject (AL5-D) as reasons.

Providing the opportunity for micro-transformations in practice and perspectives to occur

Perhaps the most important support of the action learning workshops was that they functioned as a catalyst for micro-transformations in the teachers' perspectives and practices regarding literacy. It is useful to first define what is meant by 'micro-transformations' and 'practice' in this context. Wolfe (2010b) defines micro-transformations as the small shifts evident in a teacher's practice and/or philosophy. Wolfe (2010b) explains that as there is no certainty that such shifts will be permanent, the focus for professional learning should be on the creation of opportunities for micro-transformations rather than on their permanency. 'Practice' is defined in this inquiry as 'sayings, doings and relatings that hang together' (Kemmis et al., 2014, p. 55) in the pursuit of a purpose. Micro-transformations in the teachers' practice in this inquiry, therefore, were identified based on how those beliefs and actions were coordinated in response to an expressed realisation.

Collected data revealed that all teachers showed micro-transformations in their practice. Beth started to recognise the importance of using multimodal texts that reflect socio-political issues (CO1-B; CO2-B; CO3-B), determining authors' underlying motives (CO1-B; CO2-B), and valuing students' interpretations (CO3-B). Elaine was able to rethink her assumption that students would be able to intuitively comprehend texts without guidance (AL3-G). Elaine said, 'That's something I

realised about [this] study – the way I think is not the way my students think’ (AL5-E). It appears that towards the end of the inquiry, Elaine acknowledged the importance of not relying on her own assumptions about what students could do and being more sensitive to students’ needs in designing her lessons (AL5-E). Dan’s micro-transformation in practice was related to his willingness to use a picturebook as object of analysis for his Literary Criticism class (CO1-D; CO2-D). Dan stated that ‘literature ... in modern times is very varied now ... so we have to be open to analysis not only of words but signs, colours, shapes’ (AL5-D). Such statement illustrates Dan’s acknowledgment of the importance of providing students access to multimodal texts.

Despite the limited time for professional learning, this inquiry seems to add to the findings of other studies that found providing time for reflection and sharing of insights with colleagues does aid in the understanding of and micro-transformations in practice (Aubusson et al., 2009; Leonard & Marquardt, 2010; Plauborg, 2009). The teachers in this inquiry all showed openness and willingness to change their beliefs or practices as a result of personal reflection and colleagues’ suggestions. The atmosphere of trust, support and reciprocal vulnerability in the action learning set (Conklinab, Cohen-Schneiderc, Linkewichde, & Legaulta, 2012) may have helped the teachers in their micro-transformations.

Implications for a more effective professional learning

The analysis of the conditions that did not support teachers’ action learning in this inquiry (discussed in detail in Chapter 5) served as basis for the following guidelines for a more effective facilitation of teachers’ professional learning for critical literacy.

Extended time for professional learning

The challenges experienced by the teachers in implementing the principles of critical literacy in their classes may be attributed to the limited time available for group professional learning. Although this inquiry intended to set aside an extended period of time for professional learning through regular meetings, the teachers’ busy schedules and commitments prevented this. The resources sent to the teachers that provided examples of critical literacy lesson plans, assessments of multimodal texts, and samples of multimodal projects apparently did not take the place of face-to-face

discussions generated by the action learning meetings. The data produced during these meetings were the richest compared with the ones when the teachers were individually discussing their reflections with me.

This suggests that extended time for professional learning and regular group professional dialogue are needed for the development of critical literacy pedagogy. This requires the support of administrators and the willingness of teachers to invest time to reflect, practice and share their learnings with a group for mutual support, and to rethink their beliefs and practices if necessary. Dedicated time to converse with colleagues about improving practice has always been documented as a primary factor that contributes to successful professional learning (Aubusson, Steele, Dinham, & Brady, 2007; Hill, 2009; Kervin, 2004; Rodriguez-Valls, 2010).

Moreover, in bringing about more effective professional learning, the facilitator plays the very important role of inviting the participants to critically reflect on their practice. As was the case in Plauborg's study (2009), there was less focus in this inquiry on the participants' challenging or taking a critical and reflective approach to one another's practice, or to the social, economic, and political conditions that drive teachers to valorise or produce certain discourses and literacy practices in Luzviminda University. According to Kemmis, McTaggart, and Nixon (2014):

By understanding their practices as the product of particular circumstances, [participants] become alert to clues about how it may be possible to *transform* the practices they are producing and reproducing through their current ways of working. (p. 21)

This inquiry thus recommends that taking a critical perspective be emphasised in professional learning to complement the critical lens utilised in the teaching and learning of literacy.

Sustained focus on ideology critique

It is recommended that professional learning of critical literacy consistently focus on analysis of the power relations evident in texts as well as in the teachers' pedagogical contexts. Critical literacy as a pedagogical approach is more than the application of its principles in the classroom. What makes critical literacy truly 'critical' is its 'explicit reckoning of power relations' (Benesch, 1993, p. 57) that are present in

texts, literacy and pedagogical practices. This purpose must be foremost in the minds of both facilitators and participants in professional learning activities as they apply the principles of critical literacy. This critical lens is applied by asking questions such as: Who/what is valued? Who/what is marginalised? Who benefits and who is disadvantaged? What is gained or lost in the maintenance and perpetuation of a particular belief or practice? Are alternative and more equitable ways of thinking, doing and being possible? (Janks, 2010) The application of critical literacy principles without the exploration of such questions means that the approach is more accurately described as critical thinking and not critical literacy.

Collaboration between knowledgeable practitioners and novice teachers of critical literacy in designing modules

This inquiry envisioned engagement of teachers in regular workshops and meetings to deepen their understanding of critical literacy. It was assumed that through regular professional learning activities and dialogues, the teachers would be able to design their own critical literacy modules that would reflect their own definitions of critical literacy. This focus on the teachers' autonomy in developing the modules was also motivated by a desire to follow closely Hill's (2009) advice that action learning facilitators should enable participants to 'reach their own conclusions and formulate their own decisions based on their learning' (p. 333).

In the context of Luzviminda University, however, the teachers' heavy workloads prevented them from engaging in regular professional learning with colleagues. This may have limited their understanding of how ideology is implicit in multimodal texts and how students can be taught to analyse the use of semiotic modes to create particular effects. Collaboration between experienced and novice teachers of critical literacy in co-designing lessons, as exemplified in other studies (Ko, 2010; Lau, 2010; Tan & Guo, 2009), may help teachers clarify what critical literacy is about. Facilitation of professional learning for critical literacy requires an acknowledgment that power relations are part of action learning (Russ, 2012). What may be important is that facilitators create possibilities for learning through insightful questions, feedback and a firm grasp of the nuances of critical literacy in varied contexts. Such collaboration entails a negotiation of critical literacy activities appropriate for each teacher's contexts and purposes. After all, there is no definite formula for doing

critical literacy, with its varied cultural and theoretical influences, pedagogical focus, and methodology (Behrman, 2006).

Research Question 2: What understandings do college teachers have about the teaching and learning of critical literacy?

This inquiry explored the perspectives of the teachers with regard to critical literacy and how these perspectives are reflected on and represented in their practice.

Through their responses to interviews and their actual teaching in the classroom, the similarities and differences in the teachers' understandings are explored on these three themes: approaches to critical literacy pedagogy, teachers' roles in critical literacy education, and the applicability of critical literacy to their teaching contexts. Each theme is discussed below.

Approaches to critical literacy pedagogy

A cross-comparative analysis of data revealed that the teachers' approaches to critical literacy can be examined using five categories, with each teacher focusing on some principles more than others: exploring multiple perspectives, going beyond given norms or assumptions, focusing on genre structures, and making personal connections.

Exploring multiple perspectives

Exploring multiple perspectives as an important critical literacy practice is frequently mentioned in the literature to emphasise the partiality and biased nature of texts (Ciardiello, 2004; Robinson, 2011) and the importance of viewing issues through different lenses (Clarke & Whitney, 2009; Harste, 2008; Lewison et al., 2002). In this inquiry, the opportunity for the students to realise that texts are mere representations to be evaluated and not 'truths' to be accepted was evident in Beth's juxtaposing of texts that revealed authors' opposing viewpoints in her first module. More focus, however, is given to exploring readers' various perspectives such as what Elaine did by selecting texts that lent themselves well to different interpretations, and asking questions which posed problems (McLaughlin & DeVoogd, 2004). Dan devoted extended time in class to listening to students' varied insights about *Piggybook*, and provided time to engage students in a dialogue about

their learnings from the lessons. It appears, however, that for the teachers exploring multiple perspectives meant giving students an opportunity to express their ideas but did not necessarily involve focusing on detecting biased representations.

Going beyond given norms or assumptions

During the period of data collection, Beth, Elaine and Dan consistently portrayed critical literacy as ‘going beyond’ accepted or given norms or assumptions. In Beth’s first module, her questions invited students to consider authors’ underlying motives or texts’ underlying meanings, while in the second module, Beth wanted students to ‘go beyond what meets the eye’ (AL3-B) in analysing Richard Cory’s motive for committing suicide. Elaine said that in letting students interpret photos and reconstruct their own versions of *In a Grove*, she wanted them ‘to go beyond what is offered’ (AL5-E) by the creators. Dan’s use of the *Piggybook* picturebook and oral literature in his modules appeared to be his way of ‘going beyond the boundaries of tradition’ (AL4-D; CO3-D; AL5-D) of using print-based, canonical and elitist texts in literature classes. Reading beyond surface meanings (Jewett, 2007) and going beyond traditional forms of school discourses (Lesley, 2008; Sangster et al., 2013) are examples of practices related to critical literacy pedagogy.

Focusing on genre structures

The genre approach is considered as an entry point to critical literacy (Alford, 2001; Exley et al., 2014; Rogers, 2014). Genre pedagogy aims to teach students explicitly the language use and structures of powerful genres commonly used in academic institutions to enable them to effectively produce such texts (Lemke, 1988). Genre theorists believe that equipping students with knowledge about the distinguishing features of particular genres created for specific purposes and audiences empowers marginalised students whose limited exposure to reading and writing text types may prevent them from participating in the dominant academic discourses (Cope & Kalantzis, 1993; Martin, 1997). In this inquiry, Beth and Elaine’s main aims in their modules were to equip students with knowledge and skills for composing texts in narrative, descriptive and expository genres. Beth’s class resources, for example, (see Appendix I2) included samples of paragraphs that modelled the targeted written discourse types. Beth and Elaine both said that one of the purposes of their class exercises was to support students as they coped with the reading and writing

requirements in other subjects (SSI-B; SSI-E). Dan, on the other hand, consistently asked his students to use the SEAJE framework as an analytic lens for their assessment tasks. It appears that for these teachers, focusing on genre structures meant gaining access to discourses valued in the Philippines and, thus, potentially empowering students to participate in these prevailing discourses.

Making personal connections

While many teachers who use the critical literacy approach select texts that highlight social justice issues (Boske & McCormack, 2011; Kuo, 2009; Rogers, 2014), the teachers in this inquiry selected texts which they believed to be personally relevant to the students. Furthermore, the teachers' questions demonstrated a predisposition towards the reader-response approach which explores students' personal insights. Dan, in particular, encouraged his students to think of plans for how they could apply their learnings from the texts in future actions. Overall, the teachers' encouragement of the students to connect the text with their lives led to their engagement. This finding suggests that selecting texts that are personally relevant to students may be a more suitable entry point for critical literacy in this particular context than social issues. A focus on the personal significance of texts is likewise encouraged in critical literacy studies (Bender-Slack, 2010; Masuda, 2012; Park, 2011). Pegrum (2008) notes that exploration of one's identity may be the first step towards global citizenship. As learners reflect on their personal situations, they may soon make connections between themselves, the social situatedness of their experiences, their cultural practices, and individuals beyond their communities.

Teachers' roles in critical literacy education

An analysis of the data revealed the teachers' perceptions of the critical educator's roles in implementing successful critical literacy pedagogy. These perceptions are discussed in the following categories: explicit articulation of critical literacy objectives, careful selection of texts, and design of learner-centred activities.

Explicit articulation of critical literacy objectives

Among the teachers, Dan was the one who explicitly aimed to develop students' critical literacy skills. Critical reading of texts in Dan's Literary Criticism class was facilitated by a personally designed assessment rubric. Beth and Elaine, on the other

hand, embedded the use of critical literacy principles in their teaching through oral or written problem-posing questions while explicitly targeting the development of students' writing skills in the Study and Thinking Skills subject.

Based on their students' performances in the assessment tasks, Dan judged his students' critical skills to be 'satisfactory' (AL5-D) while Beth and Elaine believed their students had little ability in critical literacy (AL5-B; AL5-E). This led Beth and Elaine to recognise the importance of making students aware of the objectives of critical literacy and carefully planning lessons that fitted those objectives that need to be attained if the development of critical literacy is to be achieved (AL5-B; AL5-E). Studies have similarly found that explicit instruction on critical literacy is more effective than embedded instruction in enhancing students' critical skills (Choo & Singha, 2011; Huang, 2011a; Ko, 2010).

Careful selection of texts

The three teachers said that the selection of texts is crucial to the development of students' critical literacy. They all seemed to agree about the importance of selecting texts that were personally and culturally relevant to students. Elaine emphasised the need to expose students to an engaging variety of texts in various forms (SSI-E; AL1-G). Beth believed in selecting texts that 'stirred' (AL5-B) students to question their common assumptions about how things are, while Dan reported preferring texts that emphasised power struggles (SSI-D; CO1-D; CO2-D). Both Beth and Dan also aimed to ultimately move their students to action in response to what they had learned from the selected texts (AL1-G; AL5-B; CO4-B; AL3-D; CO1-D; CO2-D).

Design of learner-centred class activities

During the action learning meetings, the teachers acknowledged the importance of learner-centred activities in critical literacy lessons. In the classroom observations Elaine was the one who consistently provided extended time for student talk and collaborative group work in the two modules. Beth and Dan appeared to give equal importance to teacher-centred and student-centred class activities. Although Beth affirmed that 'students should be the one achieving the [lesson's] objectives and not the teacher achieving them for the students' (AL3-G), her seeming disposition toward maintaining structure and coherence between phases of the lessons drew her

towards teacher-directed class discussions. Dan, on the other hand, asserted that teacher-centred lectures may be necessary to provide students with more information about how to apply concepts.

In this inquiry, the sessions that generated rich data were the ones that occurred when the students were presenting their ideas before the class (CO4-B; CO1-E; CO4-E; CO1-D; CO2-D). While some studies have found that English language learners' critical literacy skills become evident when students' voices are given more space in the classroom (Park, 2011; Wolfe, 2010b; Zyngier & Fialho, 2010), Kuo's (2009) study indicates that teacher-led discussions may also be needed to ensure that students gain a deeper understanding of the issues raised in group discussions.

Teachers' assumptions of the applicability of critical literacy

The teachers all expressed the belief that the critical literacy approach is a highly cognitive undertaking and as such can be more appropriately taught to mature and academically high-achieving students (AL5-B; AL5-E; SSI-D; AL5-D; AL3-G). Beth and Elaine appeared to characterise critical students as those who were able to express a firm stance on social issues. As such, they believed that fresher college students may not be capable of critical literacy since they tend to focus on personal experiences, are still in the process of forming their own identities and opinions, and may easily be swayed (AL5-B; AL5-E). Dan, on the other hand, suggested that the ability to be critical is 'based on IQ, environment, and genes' (AL5-D). Moreover, Beth and Dan indicated that being a wide reader tends to make one a critical reader. For them, the critical literacy approach, therefore, may be effective for students who have had extensive reading experience (SSI-B; AL2-G; AL5-D). Previous studies have also reported similar assumptions from teachers who believe that younger and academically low-achieving students may not benefit from a critical literacy approach (Curd-Christiansen, 2010; Ko & Wang, 2009; Lau, 2010; Lee & Runyan, 2011; Park, 2011) and this discouraged them from exploring the possibilities of critical literacy with some learners.

Elaine also expressed her view that the critical literacy approach lends itself well to certain subjects such as literature or research courses but may not be applicable to

composition subjects such as Study and Thinking Skills. It appears that for Elaine, critical literacy is applicable to subjects that require critical reading, thinking and exploration of social issues, which for her seemed to be outside the scope of the objectives of a composition class. Researchers, however, have argued that critical literacy is applicable in physical education (Wright, 2004), science (Priest, 2013), mathematics (Terry, 2010) and other courses (Gillis, 2014). The lack of time for extended professional learning had not provided the teachers sufficient time to explore a broader picture of the different forms of critical literacy and its potential applicability to all subjects they taught.

Implications for a deeper understanding of critical literacy

The teachers' beliefs and practices suggest the following implications for critical literacy teaching and learning.

First, there are many entry points to critical literacy and no single way of implementing the critical literacy approach. Novice critical literacy teachers wishing to introduce critical literacy to their classes will have to adapt critical literacy principles to suit their purposes and class contexts. However, one common thread that must be present in a critical literacy lesson is a consistent focus on the analysis of the power relations present in texts and pedagogical practices.

Secondly, the assumption that being critical is an inherent quality suggests that this need not be taught. The student either possesses it or not. However, critical literacy theorists and practitioners have always advocated that critical literacy requires explicit instruction and scaffolding in the deconstruction and reconstruction of texts (Janks et al., 2014; Luke et al., 1994). Just like any other skills, critical literacy skills are developed over time through purposeful reflecting on and questioning of the implications of one's own ideologies, and the ideologies of others, which are reflected in discourses.

Overall, the critical literacy approach may be welcomed and adopted by teachers in contexts such as the Philippines if they believe in the importance of its overarching goals and if they see evidence that the approach does help in the development of the

students' critical literacy skills. However, changing one's beliefs and practices takes time to manifest. According to Lindsey, Robins and Terrel (2003), teachers 'resist change because they feel threatened. They fear that they may lose something that they value. The new idea or process does not fit within the boundaries of their current paradigms' (p. 219). This suggests that facilitators of professional learning for critical literacy should perhaps not expect teachers, especially the novice ones, to immediately adopt a critical lens in their teaching because changing one's practice takes time. As Wolfe (2010b) aptly states, 'educators must perhaps judge the success of critical teaching not in that something happens but in the hope that something will' (p. 335).

Research Question 3: What enablers and inhibitors do teachers encounter in using critical literacy in their classes?

The following section discusses the common beliefs or practices that enabled and/or inhibited the teachers from using the critical literacy approach. The enablers and inhibitors, and the tensions that arose, are discussed within each of Janks' (2010) orientations to critical literacy pedagogy.

Power

The analysis of 'power' in the classroom dynamics may be done in two ways: 1) determining power relations in the selected classroom resources, and 2) examining how the classroom is also a site of competing interests insofar as the legitimacy of knowledge, discourses, authority and literacy practices are concerned (Janks, 2010).

It appears that the teachers' selected multimodal texts enabled the students to recognise power struggles between competing groups of people, and to explore, to some extent, social issues in the Philippines. For example, in discussing the two political cartoons with opposing viewpoints (see Figures 5.1 and 5.2), Beth led students to be aware of class struggles and which classes are heard or silenced in the Reproductive Health Law (CO2-B). Elaine's selected photos of love and Dan's selection of *Piggybook* provided students with opportunities to explore gender issues.

The teachers' control of discussions, however, may have inhibited the students from fully exploring the implications of the authors' and their own ideologies. This form of teacher control manifested through using whole-class, teacher-directed lectures and discussions (CO1-B; CO3-B; CO3-D), quick transitions from one text to the next (CO1-B; CO2-B; CO3-B; CO1-E), and limitations of compositions to a paragraph (CO3-B; CO2-E). The regulation of students' responses may have been adopted by the teachers to follow institutional requirements such as finishing syllabus objectives on time (AL5-B; AL1-G; AL3-G; AL5-E), or covering many topics in one semester (AL3-G). The finding that teachers tend to give little importance to critical practices in class matches those reported in earlier studies whose contexts give importance to accountability and compliance with the prescribed school curriculum (Bopry, Tan, & Guo, 2010; Curdt-Christiansen, 2010; Masuda, 2012). This finding thus raises the question of whether an emphasis on regulation or control is counterproductive to critical literacy, as similarly suggested in some studies (Exley et al., 2014; Luke & Dooley, 2011; Pessoa & Freitas, 2012).

Access

The 'access' orientation explores the questions: To what extent do teachers allow learners opportunities to practise languages, linguistic varieties, knowledges, literacies, modes of semiotic representation and cultural practices? Which ones are deemed important? Insignificant? Why? (Janks, 2010)

The teachers' individually-designed modules enabled students to gain access to powerful genres. Beth and Elaine provided students information on the structure of narrative, descriptive, and expository genres, which appear to be valued rhetorical genres in the Philippine literacy curriculum (Department of Education Philippines, 2013). By providing access to these genres in the Study and Thinking Skills subject, Beth and Elaine aimed to help prepare students for the academic writing required in higher education as stipulated in the syllabus (see Appendix H). Beth and Elaine's unproblematic acceptance of prescribed genre structures, however, may have prevented them from exploring alternative ways of writing which reflect students' personal and cultural identities, as proposed in some studies (Archakis & Tsakona, 2013; Hultin & Westman, 2013).

The teachers provided students with access, not only to dominant genres, but to alternative texts as well. Despite using predominantly language and print-based texts in the past as classroom resources (SSI-B; SSI-E; SSI-D), the teachers showed a willingness to introduce students to alternative reading practices. Whereas previous class reading activities required students to decode authors' intended messages, the reading of multimodal texts enabled the students to move beyond comprehension towards interpretation. The use of multimodal texts in class may therefore help in empowering students to view themselves as co-constructors of meaning with the creators of texts. The engagement and empowerment afforded by multimodal texts to help learners gain confidence in comprehending and interpreting texts has also been noted in previous studies (Chun, 2009; Elliot-Johns, 2011; Traore & Kyei-Blankson, 2011; Whiting, 2009).

Despite the potential of multimodal texts to develop students' critical literacy (Ajayi, 2008, 2009; Assaf & Delaney, 2013; Miller, 2011), Beth and Elaine used multimodal texts in their classes as a 'novelty' to provide a break from routines (AL3-G; AL3-B; AL4-E), attention-getters (AL3-G; AL5-E; AL1-G; AL3-B) and 'anchors' (SSI-B; AL1-G; AL3-B; AL5-B) to the main lessons on rhetorical structures. The teachers' concern for finish their syllabuses on time (AL5-E; MC1-B; AL3-G), their apparent assumptions that students would intuitively know how to read, access and design multimodal texts (AL4-B; AL5-E; AL5-D), and the fact that they were not given enough information about how to incorporate multimodal theory and analyses into their classes, may have played a part in preventing teachers from considering multimodal text as a bridge rather than simply as a springboard towards critical literacy (Graham & Benson, 2010).

Diversity

Janks (2000) defines the 'diversity' orientation as acknowledging students' 'different ways of reading and writing the world in a range of modalities' (p. 177). In this inquiry, there appear to be several tensions where the teachers' recognition of students' diversity becomes both an enabler and inhibitor to the students' development of critical literacy.

It seems that the diversity in students' abilities was perceived as both a strength and a weakness. For example, Elaine selected photos for students to read, and gave them the task of creating a drama, to acknowledge her students' capital, which she evaluated to be drawing from personal experience and speaking skills (AL3-E; AL4-E). However, in the same way that students' strengths were acknowledged, they were also seemingly positioned as deficits (Shapiro, 2014) by providing them what are perceived to be easier alternative texts to interpret or compose. This positioning of English language learners as students of deficits based on their language and not necessarily their critical skills has likewise been reported in the literature (Menard-Warwick, 2007; Shapiro, 2014).

Secondly, data from this inquiry raised some tensions about the intersection between power and diversity. The teachers provided students the platform to explore their interpretations of photos, a picturebook, stories, or poems. However, in the same way that they welcomed different perspectives, the teachers also showed a tendency to lead students toward perceived 'correct' perspectives through leading questions, implicit judgments, definitive comments, or the prescription of a lens for text analysis (CO1-B; CO2-B; CO4-E; CO3-D). To what extent, therefore, are students' interpretations acknowledged or challenged when they do not conform to the teacher's perspectives and desired answers? These are seemingly the same tensions that critical educators grapple with in valuing of students' voices (Aukerman, 2012; Bautista, 2004; Hall & Piazza, 2010).

Design

Design, in Janks' (2010) model, includes all modes for text production with the goal of constructing meanings for reinvention or agency. In this inquiry, the teachers enabled students to create their own texts using varied meaning-making modes. Through drawing, for instance, Beth's students practised their knowledge and skills in representing Richard Cory through colour, angle, size, layout, and framing. Elaine's students combined words, gestures, facial expressions and narrative technique to reconstruct their own versions of a story. Dan's students enhanced the presentation of their arguments about a picturebook and an oral text by combining language and images in their PowerPoint presentations and final papers, respectively.

One wonders, however, whether the students' designs would have shown more a critical perspective if they had been allowed to express themselves in their preferred design modes. Or perhaps they would have taken a sharper critical perspective in response to closer tuition about the ways meaning can be expressed visually and with sound and movement.

Several studies suggest that letting students design multimodal texts enhances their critical literacy practices, especially with regard to creating a text with an awareness of its social or ideological purposes (Ajayi, 2008, 2009; Lau, 2010; Sewell & Denton, 2011; Tan et al., 2010; Valdez, 2012; Walsh, 2008). The teachers in this inquiry, in contrast, focused more on the language aspects of the multimodal tasks based on their assessment rubrics (see Appendices I4 and N). The dominance and value given to print and language-based literacy by the teachers may have been influenced by the value given to language as the primary meaning-making mode in the curricula prescribed by the Philippine Department of Education (2010; 2013). Thus, the cultural value given to the traditional literacy practices of reading and writing words may have discouraged the teachers from treating multimodal texts as legitimate means of composition to develop and assess students' critical literacy. This finding seems to confirm earlier studies indicating that teachers of ELLs tend to show preference for conventional literacy practices since these are similarly given emphasis in the school curricula (Tan et al., 2010; Tan & McWilliam, 2009; Valdes, 2004).

Re-design

'Re-design' in Janks' (2010) model is the orientation that provides the possibility for a change in perspective or action as a result of critical reflection about situations. In this inquiry, Beth and Dan asked questions that enabled students to reflect on the lessons that they learned from the text: 'What's the lesson here?' (CO4-B), 'How can you become a better person?' (SSI-D), 'What advice can you give to your classmates?', 'What should he/she do?' (CO1-D; CO2-D). Providing such space in the classroom interactions gathered rich insights from students on how they could transform their present dispositions and conduct.

This inquiry, however, raises the questions: To what extent can moralising and advice giving provide opportunities for critical reflection and action without inhibiting students' exploration of complex issues? Can moralising and advice giving provide opportunities which are not provided by asking what ought to be done? This kind of educational dilemma related to critical literacy has also been noted in the literature, but appears not to have been extensively explored (Buzzelli & Johnston, 2001).

Implications for exploring enablers and inhibitors in critical literacy

In this inquiry, the teachers' negotiation of the use of multimodal texts to teach critical literacy within the bounds of the curriculum enabled the students to practise to some extent critical literacy principles. Without a willingness to use multimodal texts in class, the teachers and students would perhaps not have been able to explore the possibilities and constraints of alternative literacy practices and achieve the micro-transformations evident in their practice.

The concept of multimodality, which attends to details on how different modes coherently convey meaning (Jewitt, 2008; Kress & van Leeuwen, 2001), is a relatively new concept in education, particularly in the Philippines. In this regard, teachers may need more information and concrete models showing how the semiotic potentials of forms of representation such as image, sound, gesture, movement and so on can be taught, interpreted, created and assessed. Such information may encourage teachers to consider the possibilities of multimodal compositions for exploring contemporary texts, which do not focus on paragraphs or essays as the predominant means of conveying meaning (Bowen & Whithaus, 2013).

This inquiry also raises questions about how teachers' authority and control in the classroom potentially inhibits students' critical abilities. Power is present in all discourses (Foucault, 1977), much more so in education when the authority of both teachers and the establishments within which they work are a given (Freire, 1972). This inquiry thus invites educators to continually reflect on the many and often subtle ways that teachers legitimise knowledge, texts, perspectives and literacy practices,

and on the implications of their effects. Such reflection may be the first step towards becoming a critical educator.

Finally, the questions raised in this inquiry that dwell on the tensions in classroom dynamics do not have clear-cut answers. The teachers' pedagogical beliefs and practices were inevitably influenced by the contextual realities in Luzviminda University, as well as the educational and cultural values promoted in the Philippines. The Philippine government's emphasis on English language competence (Gonzales, 1998; Pefianco Martin, 2012) and conventional literacy practices (Bureau of Secondary Education Curriculum Development Division, 2010; Department of Education Philippines, 2013) may have been imbibed by the teachers and may have manifested in their practice. The teachers' focus on the development of the psycholinguistic skills of reading and writing may have been encouraged by the general-curriculum syllabuses in Luzviminda University which privilege the development of these skills over critical literacy. Teachers' regulation of students' responses may have also been necessary given the large class sizes in Luzviminda University (AL3-G). This suggests that teachers' beliefs and practices may not always be anchored in their individual wills or choices but may often be dictated by institutional or cultural contexts and norms.

Recommendations

This section discusses recommendations for future critical literacy education in the Philippines in terms of theory, practice, methodology and policy.

Theory

Janks' (2010) synthesis of critical literacy as interdependent of power, access, diversity and design is a useful model for analysing the complexity of literacy practices. While other critical literacy models (Jones, 2006; Lewison et al., 2002; Luke & Freebody, 1999; Stevens & Bean, 2007) tend to emphasise textual critique, Janks' model seems to be an all-encompassing model applicable to the critique, not only texts, but of literary, institutional or cultural practices. Moreover, it gives significance to cultural identity and meaning-making that highlights the sociocultural and ideological nature of literacy.

This inquiry recommends further exploration of Janks' model in different teaching and learning contexts to determine how each orientation can be further defined. For example, while Janks (2010) gave more emphasis to the role of language and culture in the 'diversity' orientation, the teachers in this inquiry defined 'diversity' as providing opportunities to explore students' perspectives, perhaps because they noted that this was what the 'shy' students of Luzviminda University needed.

While Janks' (2010) model includes both reading and designing texts, this inquiry has focused more on the 'reading' aspect of critical literacy in both the professional learning workshops and the teachers' modules. Future studies on critical literacy might further explore the designing of texts to examine how learners use their knowledge and skills in combining meaning-making modes to create ideological representations and redesign them, if necessary, after critical reflection (Janks, 2012).

Using this model, Janks (2012, 2013, 2014) continues to argue for the importance of critical literacy in education as a means to help learners to challenge everyday experiences of inequities, question powerful discourses purported in media, produce countertexts, or take action after examining community issues that matter to them. If teachers continue to think that critical literacy is only for bright, mature students, then they risk denying all types of learners the right to 'read the word and the world' (Freire & Macedo, 1987) around them. Engaging in more critical literacy research in the Philippines on the use of Janks' (2010) model with younger students or teacher-identified low-achieving learners is thus recommended to examine the applicability of critical literacy with learners across ages and abilities.

Future practice

Teachers in this inquiry negotiated the application of critical literacy principles in their classes amidst while dealing with time constraints, the demands of the syllabus and class conditions at Luzviminda University. This illustrates that critical literacy can be taught across subjects. Critical literacy, however, is more than a set of skills to be taught or applied, – it is a mindset that exists within and beyond the norm. Therefore, if one is to support critical literacy philosophy, one has to first explore its significance and examine the implications of its practice.

This inquiry thus recommends introducing more regular and extended professional learning opportunities for teachers to explore their own critical lenses, and to examine how critical literacy can be taught and assessed in different subjects, across ages or year levels. These professional learning events would begin conversations regarding the selection of texts that include both local and foreign texts, the creation of well-developed lessons, and multimodal assessment of work samples. It is also recommended that these professional learning conversations provide space for the examination of the possibilities and constraints of meaning-making modes, and of how teachers can give value to learners' voices, choices and identities. More importantly, this inquiry highly recommends that teachers be guided on how to explicitly teach critical reading and designing of texts so that critical ability is not perceived as an innate quality but a skill developed over time through close guidance and practice.

Methodology

This inquiry appears to have achieved the aim of action learning, which is to provide space for teachers to collaboratively learn from experience through reflection and action (Aubusson et al., 2009). The action learning process in this inquiry enabled the teachers to: explore educational dilemmas, challenges and possibilities in applying the critical literacy approach; reflect on the implications of their modules; and enact changes in their practice based on their reflection, colleague's suggestions and students' feedback.

Critical action learning may however, may be a more appropriate methodology for future research on critical literacy. Future research could engage teachers in conversations, not only about how to teach critical literacy, but also about how to be more conscious of their beliefs and practices, their own cultural stances, and the implications of those beliefs and practices in order to transform the way things are done for a more 'productive, sustainable, just and inclusive' education (Kemmis et al., 2014, p. 67).

Shor (1999) indicates that in teaching critical literacy, teachers have to be mindful of how they can use their authority and expertise to encourage rather than silence students' voices because 'saying too much or too little, too soon or too late, can damage the group process' (p. 10). The same advice may be applicable for facilitators of critical action learning who wish to work with teachers. Facilitators need to strike a balance between supporting teachers' reflections and plans on the one hand, and exploring with them the implications of long-held beliefs and practices on the other. Such an approach may help teachers transform their practices, not because it is urged by experts and authorities, but as a result of careful personal evaluation.

Policy

In the Philippine government's efforts to enable its citizens to be globally competitive, it is focusing predominantly on the development of the skills of listening, speaking, reading, writing and viewing (Department of Education Philippines, 2013). This approach appears to be based on an autonomous notion of literacy which focuses on the personal, cognitive, decontextualised learning of literacy skills without much regard for the social, political and economic conditions that promote the valorisation of certain literacy practices (Street 1984). The Department of Education's (2013) emphasis on grammatical correctness and the development of communicative competence in English needs broadening to include opportunities for Filipino learners to critically interrogate texts and practices in its varied forms.

This inquiry thus recommends the acknowledgment of critical literacy in its curriculums where 'critical' goes beyond critical thinking. Moreover, in implementing the new K-12 curriculum, policy-makers, administrators, and teachers alike are encouraged to reflect on what literacy practices are valued, and to what extent they respond to the changing needs of Filipino learners in the 21st century.

Conclusions

This inquiry set out to critically investigate the influences that shape teachers' beliefs and practices on teaching literacy at a university in the Philippines. In fulfilling this aim, this inquiry engaged the teachers in professional learning about the teaching and learning of critical literacy, explored the varied and changing perspectives of teachers about this pedagogical approach, and examined how the teachers and students negotiated teaching and learning processes in the light of its principles.

The findings from this inquiry have enhanced our understanding of critical literacy which entails a balancing act between seemingly opposing yet complementary concepts.

Firstly, to engage in critical literacy is to examine both the personal and social contexts of events, discourses and practices. An understanding of one's lived realities and cultural contexts places one in a better position to explore the possibilities and constraints of discourses based on experience. However, critical literacy also invites us to go beyond our immediate personal and cultural contexts and to examine other cultures and perspectives, and the social conditions that influence the valorisation of practices and viewpoints. Reflecting on personal experience enables personal empowerment. Widening this view to include a reflection on the socio-political forces that shape discourses and practices may pave the way for social action.

Critical literacy is also a problem-posing process that is planned and intentional, yet responsive and spontaneous. A well-developed critical literacy discussion entails carefully thought-out questions or prompts by teachers or professional learning facilitators that examine the implications of texts and practices. At the same time, critical literacy educators unhurriedly allow learners to explore their own ideas but are quick to challenge inequitable beliefs and assumptions. Moreover, critical literacy educators are comfortable with the practice of engaging students in a purposeful dialogue about complex issues which may not have definite answers.

Furthermore, critical literacy educators provide guidance but allow learners to take the lead in reading and designing texts. Critical literacy requires explicit guidance in critical analysis of authors' ideologies but takes into account the play of personal and cultural contexts in giving texts meaning beyond what the authors may have intended. Similarly, this approach intends to provide students with the metalanguage to rationalise the designs they make in re/constructing own representations of concepts. Meaning-making modes have their own possibilities and constraints. Thus, giving students a choice in designing texts that align with their own skills, abilities, and dispositions may be a concrete manifestation of acknowledging students' diversity.

Finally, critical literacy involves access to both powerful and alternative texts and discourses. However, explicit interrogation of the factors that cause one discourse to be valorised over others may be necessary so that one understands that power struggles are inevitable in all discourses and practices. Providing space for this kind of reflection in professional learning or classroom discussions may enable rethinking of beliefs and hopefully, transformations towards a more equitable and inclusive practice.

Taken together, the findings of this inquiry suggest that the road to critical literacy is not an easy journey especially in the Philippine context where students' English grammatical competence and use of conventional literacy practices are generally favoured over critical multimodal interpretations and designs. However, for an educator who wishes to respond to the literacy needs of the times, and teach learners about their responsibility towards this world, it is a journey worth making.

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Appendices

Appendix A: Information Sheet and Informed Consent Form for Teachers

Appendix A1--Participant information for teachers

Dear Teacher,

Purpose of study

I am presently working on my doctorate research, *Teaching Critical Literacy Using Multimodal Texts to College Students in the Philippines*, in the University of Wollongong. Although critical literacy has been widely explored in different educational settings in other countries, few studies have been conducted on this approach in tertiary settings in our country. Through this study, I hope to discover college teachers' perspectives on teaching critical literacy, determine how professional learning workshops on critical literacy can help them guide their students' learning, and how such an approach enhances and/or limits their teaching.

Research procedures

I am seeking three English teachers who will journey with me in responding to my research questions. I hope you will consider participating in this study. If you decide to be involved in my study, here is what would happen:

First, I would like to understand your existing beliefs and practices in teaching English in a 30-minute interview to be conducted in October 2012 before the beginning of the second semester of school year 2012-2013. The list of the issues that will be explored during the audio-recorded interview will be given to you beforehand so you can reflect on your answers.

Next, I would like to invite you and the other teacher participants to attend three professional learning workshops to learn with me the ways by which critical literacy can be used in teaching multimodal texts. Each workshop will last for three hours and will be conducted in October 2012 before the beginning of the second semester.

In the first workshop, we will discover some principles of critical literacy. In the second workshop, we will explore critical reading of sample multimodal texts. In the third workshop, we shall help one another plan the two critical literacy modules that you will implement later in your class.

Please allow me to observe your English class during the times when you implement the two critical literacy modules. I understand that one module can use up one or more class sessions. When you teach the critical literacy modules, I wish to observe the ways by which a critical literacy approach to teaching enhanced students' learning as well as the challenges that you and the students experienced in using this approach. The classroom proceedings will be recorded on video for transcription and analysis of data.

When you and the other teachers have implemented the first module, we will all meet together to share our reflections of the classroom experience and possibly to improve the plans for the next module. After the implementation of the second module, we shall meet together again for a debriefing to evaluate our experience of the whole teaching and learning process.

After you finish implementing each critical literacy module, a group of students will be selected from your class and will also be invited for a focus-group interview about their reflections of their critical literacy experience. This group will be selected from among the groups that have been already established in your class.

Teacher resources such as your English class syllabus, critical literacy module plans, assessment tasks and criteria, and copies of your students' submitted multimodal projects, with their permission, will be requested for analysis.

Voluntary participation

Your participation in this study is voluntary. Your decision to participate will not in any way affect your relationship with the University of Wollongong, [Luzviminda University], the Department of Literature and Language Studies or the researcher. If you decide to participate, you are free to withdraw your participation and any information you have given at any time during the data collection phase of the study.

Possible risks, inconveniences and discomforts

To ensure that this research process does not place demands on your time and effort more than what is necessary, I will make sure that the interviews, workshops and meetings be set at your most convenient time. The list of issues that will be explored in these meetings will be provided to you beforehand so you can reflect on your responses. I will also be ready to provide assistance in terms of teaching resources and ideas to facilitate your implementation of the critical literacy modules, should you require it. Any information obtained through interviews, discussion, documents and observation will be treated with utmost confidentiality. This information will only be accessible to me and my research supervisors, Dr Lisa Kervin and Dr Jessica Mantei for a period of five years. Any identifiable information will be removed from the raw data in the transcription and your identities and that of the University will be protected through the use of pseudonyms in the thesis or in any publication or presentations that may be shared out of the results of this study.

Benefits of the study

By agreeing to be a participant in this study, you will be contributing to primary research on the viability of the critical literacy approach in the learning of language or literature considering the unique educational and social context of the Philippines. You will also be provided with copies of any publication that may be shared from this study.

Ethics concerns

This research is approved by the University of Wollongong and as such will adhere to strict ethical guidelines. If you have any concerns or complaints regarding the way the research is or has been conducted, please contact the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong at rso-ethics@uow.edu.au.

If you are willing to participate in this study, please e-mail me at mff936@uowmail.edu.au or contact me in this phone number +63 916 544 4166 within this week. When you have been selected as a participant, let us meet so we can discuss this study further. Thank you for your consideration of this invitation.

Truly yours,

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Appendix A2--Informed consent form for teachers

I have been given information about the study, 'Teaching Critical Literacy Using Multimodal Texts to College Students in the Philippines' and have discussed the project with Margarita Fajardo who is conducting this research towards the completion of a Doctor of Education degree and supervised by Dr Lisa Kervin and Dr Jessica Mantei in the Faculty of Education at the University of Wollongong, New South Wales, Australia.

I understand that my participation in this research is voluntary. I am free to refuse to participate, I am free to withdraw from the research and any information that I have given at any time. My refusal to participate or withdrawal of consent will not affect my relationship in any way with the University of Wollongong, [Luzviminda University], the Department of Literature and Language Studies, or the researcher.

I understand that this research process will demand my time and effort, but I have been assured that the data collection procedures will be conducted at my most convenient time. The list of issues that will be explored in the interviews and meetings will be given to me prior to the actual data collection. The researcher will also provide me with assistance in terms of ideas or teaching resources, should I require it, to facilitate my participation in this study. I also understand that any

information obtained in this study will be treated with confidentiality and that I will not be identified in any way when the data have been reported. Moreover, I will be provided any report that may have been published in relation to this research.

If I have any enquiries about the research, I can contact Margarita Fajardo (mff936@uowmail.edu.au), her research supervisors, Dr Lisa Kervin (lkervin@uow.edu.au) and Dr Jessica Mantei (jessicam@uow.edu.au) or if I have any concerns or complaints regarding the way the research is or has been conducted, I can e-mail the Ethics Officer, Human Research Ethics Committee, Office of Research, University of Wollongong at rso-ethics@uow.edu.au.

By signing below I am indicating my consent to (please tick):

- ☐ Be individually interviewed for about 30 minutes regarding my beliefs and practices in the teaching of literature prior to the start of the second term of the school year 2012-2013. This interview will be audio-recorded.
- ☐ Participate in three professional development workshops on the use of a critical literacy approach in analysing multimodal texts as well as in two cycles of group sharing and reflection of the teaching experience within the aforementioned semester. These workshops and meetings will be recorded on video.
- ☐ Allow the researcher to observe and record on video the dynamics that take place in my literature class in those times that I implement the two critical literacy modules.
- ☐ Provide the researcher with copies of my English syllabus, critical literacy module plans, assessment tasks and criteria related to the modules.

By signing below I am indicating my consent to participate in the research. I understand that the data collected from my participation will be used primarily for a Doctor of Education thesis, and possibly for publications and presentations, and I consent for it to be used in that manner.

.....
Signature above printed name

...../...../.....
Date

Appendix B: Audit Trail

DATE COLLECTED	DATA COLLECTED	ASSIGNED CODE
October 18, 2012	Semi-structured interview--Beth	SSI-B
October 22, 2012	Semi-structured interview--Elaine	SSI-E
October 24, 2012	Semi-structured interview--Dan	SSI-D
November 16, 2012	Action Learning / Workshop 1 --group	AL1-G
November 23, 2012	Action Learning / Workshop 2 --Beth & Elaine	AL2-G
November 30, 2012	Action learning workshop--Dan	AL2-D
December 4, 2012	Fieldwork Journal Entry 1--Researcher E-mailed resources--group	FJ1-R EC1-G
December 6, 2012	Fieldwork Journal Entry 2	FJ2-R
December 8, 2012	Action learning meeting on first module plans--Beth Fieldwork Journal Entry 3	AL3-B FJ3-R
December 13, 2012	Classroom observations--Beth	CO1-B
December 18, 2012	Classroom observations--Beth	CO2-B; CO3-B
January 10, 2013	Action learning meeting on first module plans--Elaine Focus group discussion--Beth's students Collection of work samples--Beth	AL3-E FGD1-BS WS1-B
January 12, 2013	Action learning on first module plans--Dan	AL3-D
January 15, 2013	Classroom observation--Elaine Class group discussion--Elaine's students	CO1-E CGD1-ES
January 17, 2013	Classroom observations--Elaine & Dan	CO2-E; CO1-D
January 21, 2013	Fieldwork Journal Entry 4--Researcher	FJ4-R
January 22, 2013	Classroom observation--Dan Focus group discussion--Elaine's students Collection of work sample--Elaine	CO2-D FGD1-ES WS1-E
January 24, 2013	Focus group discussion--Dan's students	FGD1-DS
January 26, 2013	Action learning on second module plans--Elaine	AL4-E
January 27, 2013	Fieldwork Journal Entry 5 – Researcher	FJ5-R
January 28, 2013	Fieldwork Journal Entry 6 – Researcher	FJ6-R
January 31, 2013	Classroom observation--Elaine	CO3-E
February 1, 2013	Action learning meeting--Beth, Elaine & Dan	AL3-G
February 4, 2013	Fieldwork Journal Entry 4 – Researcher	FJ7-R

Audit Trail (continued).

DATE COLLECTED	DATA COLLECTED	ASSIGNED CODE
February 5, 2013	Classroom observation--Elaine	CO4-E
February 6, 2013	Focus group discussion--Elaine's students	FGD2-ES
February 8, 2013	E-mailed resources--group	ER2-G
February 19, 2013	Action learning on second module plans--Beth	AL4-B
February 21, 2013	Classroom observation--Beth	CO4-B
February 23, 2013	Action learning / debriefing--Elaine	AL5-E
February 25, 2013	Fieldwork Journal Entry --Researcher6	FJ8-R
February 27, 2013	Focus group discussion--Beth's students Collection of work sample --Beth	FGD2-BS WS2-B
March 8, 2013	Action learning / debriefing--Beth	AL5-B
March 9, 2013	Action learning on second module plans--Dan	AL4-D
March 11, 2013	Fieldwork Journal Entry – Researcher	FJ9-R
March 12, 2013	Classroom observation--Dan	CO3-D
March 13, 2013	Fieldwork Journal Entry – Researcher	FJ10-R
March 19, 2013	Collection of work sample--Dan	WS1-D
March 20, 2013	Fieldwork Journal Entry – Researcher	FJ11-R
March 21, 2013	Action learning / debriefing--Dan	AL5-D
July 24, 2013	Member checking--Beth	MC1-B
July 27, 2013	Member checking--Elaine	MC1-E
November 21, 2013	Member checking--Beth	MC2-B
January 9, 2014	Member checking--Dan	MC1-D

Appendix C: Interview Guides for Teacher Participants

Appendix C1 --Interview guide for understanding teachers' existing perspectives on literacy

Training and Experience

1. Tell me about your teaching experience and training (teaching qualifications, years of teaching, courses taught)

Assessment of reading / writing skills

2. What activities, if any, do you use in your class to explore and extend students' response to the text?
3. (Follow up) What is your purpose for using such post-reading activities?
4. What type of assessments have you used in the past to determine whether your students have learned to be good readers / writers?
5. What do these assessments reveal regarding the reading / writing skills learned by your students?
6. How would you assess students' interpretation skills?
7. How do you deal with students' varied interpretations?

Encountered problems

8. What problems, if any, have you encountered in teaching reading / writing?
9. What reading / writing skills are difficult for your students to learn?
10. What could be the reason for these difficulties?
11. Are there things you might change about the way you teach reading / writing?

Selection of texts

12. What kinds of texts do you use in your English class? (genre, issues, who choose the texts, language used, etc.)
13. What factors do you consider in selecting texts to use in your classes?
14. (Follow up) What is your purpose for using particular texts?

Critical literacy

15. What is your understanding of critical literacy?
16. What do you think is the importance of teaching students to be critical readers and writers?
17. How do you teach students to take a critical stance in the texts that they read or create?

Appendix C2 – Interview guide for action learning meetings

1. Describe to the group the main concern you wanted to address in your class.
 2. What did you do to address that concern?
 3. What was the result?
 4. What enablers and inhibitors did you encounter in the process?
 5. What factors contributed to such a result?
 6. What kind of help do you want from the set?
 7. What concrete steps would you take in the in the next module to address your concern?
-

Appendix C3 --Interview guide for debriefing between researcher and teacher

1. How would you define critical literacy based on your lessons?
2. What, if any, are the challenging aspects of using critical literacy in teaching reading / writing / literature?
3. What value or benefit did you experience, if any, in using the critical literacy approach in teaching reading / writing / literature?
4. In the future, will you consider using a critical literacy approach in teaching reading / writing / literature? Why or why not?
5. What advice would you give a new teacher who wants to try using critical literacy in their class? What conditions should be present for a successful critical literacy teaching?
6. In what ways, if any, has the use of multimodal texts supported the critical literacy development of your students?
7. What could be some of the challenges that you experienced in using multimodal texts in class?
8. In the future, will you consider using multimodal texts in teaching reading / writing / literature? Why or why not?
9. How did you find the process of action learning? What could be some values and / or limitations of this approach in your professional learning?

Appendix D: Sample Transcription of Data

CO2-B Beth's Second Critical Literacy Lesson
 Date of observation: December 18, 2012
 Time: 9:00-10:30 a.m.
 Venue: Luzviminda University

((Members of the next groups of presenters post their group's output, written on manila papers, on the board.))

BETH: So read first the paragraphs ((covering the projector to hide the editorial cartoon)), the first paragraph ((looks at the two manila papers))--okay, this one by Group 13 ((indicates the written output on the left side of the board)). Presenter? Where's the presenter? Okay, 1S1.

S1: ((Goes to the front and reads their group's work)). 'On the right side of the editorial cartoon there is a man who has an irritating facial expression holding a sack symbolising a fund or budget for the RH bill and the left side of the cartoon are the citizen shouting for their needs.' ((Goes back to his seat))

BETH: Okay. Given that paragraph, were you able to have an image in your mind of what is being described? Even if I don't flash the 1cartoon? Okay, ((revealing the editorial cartoon assigned to Group 3)).

BETH: Okay, does that directly describe the 1cartoon? Or can it add more ↓details so that the description can be more ↓specific? So that's a description of this cartoon, 1yes? But can we add more 1details? Can we improve on the paragraph so that the picture would be more clear? How about the group who did that? ((addressing the group)) Can you add more words so that you can improve 1it? But generally it is 1a description. Yes? Now let's go to examining further the cartoon. What does it say? ((Goes up the platform)) So what is the issue? The issue here 1is?

Ss: RH bill.

BETH: RH bill. Basing on ((reads the description of Group 6)) the picture, who do you think is represented by this big man? ((referring to the prominent picture of President Noynoy Aquino on the right))

Ss: Noynoy.

BETH: Okay, what is represented? This is obviously--this seems to be who?

Ss: The President.

BETH: Okay, PNoy ((referring to the nickname given to the President of the Philippines)). Okay, what does he represent? S2? What does he represent? ((looks at her watch))

S2: ((inaudible))

BETH: Okay, the budget. Which represents 1the government. And then who are represented by these people? ((points at the illustration of a family on the left side))

S3: Citizens.

BETH: Okay, 1the citizens. What could be the social status of these citizens based on how they are pictured? Based on how they are seen and drawn? These citizens are represented but observe carefully ((pointing at the drawing)) their position, observe the 1size, the size of PNoy and their 1size. Observe their 1position, their dress and then the houses at the ↓background.

S4: The poor.

BETH: Okay, they represent 1the?

S: The poor.

BETH: The poor. And what do you think is their say regarding the RH bill? Are they pro or against?

Ss: Against

BETH: Okay. Why is that so? How are they pictured here? S5?

S5: They are shouting for their needs, for their needs in their daily life. And they are against the RH bill because it can't--*hindi nabibigyan ng solusyon ang mga needs nila* (their needs are not being met by the government).

BETH: So they see a better use of the RH bill budget. Basing on the picture. And again what particular class are represented here?

S6: ((inaudible))

BETH: Okay, the lower class. So do you think this particular cartoon actually depicts what's happening in reality?

Ss: Ye::s:::

BETH: Do you think the poor are really clamouring for those cited ((referring to the words being shouted by the family as illustrated in the cartoon)) and not the RH bill? Or do you think they need RH bill?

S: They need the RH bill.

BETH: Do you believe that they themselves need the RH 1bill? That they really need the RH 1bill? Or are they even ↓aware of the provisions of the RH ↓bill? Those who are usually rallying outside whether pro or against? What particular class rallies? When the issue of the RH bill has been passed, passed for reading, what particular class usually rallies on television if you're watching? Are the poor part of the group 1rallying? So are they ↓aware? Are they informed about the RH ↓bill, you think? So going back to the question. Does this accurately 1depict what 1happens? What's 1happening? So you have to analyse but first let's go 1to the next picture. ((Presents another editorial cartoon presenting an opposing opinion.)) This time, let's compare it with the earlier cartoon.

Appendix E: Resources for the First Critical Literacy Workshop

Appendix E1 – Questions for critical textual analysis

Interrogating the composer

- What kind of person, and with what interests and values, composed the text?
- What view of the world and values does the composer of the text assume that the reader/viewer holds? How do we know?
- Is authorship hidden? If so, identify the strategies of erasure.
- Where in the text is ambiguity controlled or uncontrolled? Justify by evidence.

Textual purpose(s)

- What is this text about? How do we know?
- Who would be most likely to read and/or view this text and why?
- Why are we reading and/or viewing this text?
- What does the composer of the text wants us to know?

Textual structures and features

- What are the structures and features of the text?
- What sort of genre does the text belong to?
- What do the images suggest?
- What kind of language is used in the text?
- What do the words suggest?
- Is there a consistency between the language and image used?

Construction of characters

- How are the persons constructed in this text?
- Who is the villain and who is the hero?
- Why has the composer of the text represented the characters in a particular way?

Whose view, whose reality?

- What knowledge does the reader/viewer need to bring to this text in order to understand it?
- What view of the world is the text presenting?
- How many voices can you hear in this text?
- Is the author in control of all the voices in this text? Justify by evidence.
- What kinds of social realities does the text portray?
- How does the text construct a version of reality?

- What does this text ask of you as a reader?
- Which ideas in the text seem most natural to you? Why do you think these ideas seem so convincingly realistic?
- What does it assume about your beliefs, values, experiences?
- Are you as a reader willing to go along with those assumptions?
- Are there aspects of the text you wish or feel compelled to resist or refuse?

Power and interest

- In whose interest is the text? Who benefits from the text?
- Which positions, voices and interests are at play in the text?
- How is the reader or viewer positioned in relation to the composer of the text?
- How does the text depict age, gender and/or cultural groups?
- Whose views are excluded or privileged in the text?
- Who is allowed to speak? Who is quoted?
- Why is the text written the way it is?

Gaps and silences

- Are there 'gaps' and 'silences' in the text?
- Who is missing from the text?
- What has been left out of the text?
- What questions about itself does the text not raise?

Multiple meanings

- What is the dominant reading of the text?
- What is the text's unspoken, underlying message?
- Are the official ideas of the text contradicted by unspoken assumptions?
- How would the text be different if it were told in another time, place or culture, or point of view?
- What different interpretations of the text are possible?
- How do contextual factors influence how the text is interpreted?
- How does the text rely on inter-textuality to create its meaning?
- How else could the text have been written?

Social Action

- Why are things the way they are?
- Who benefits from these conditions?
- How can we make the conditions more equitable?

Sources:

* Department of Education Australian Curriculum 2009, Critical Literacy, accessed 2/17/2012, <http://www.education.tas.gov.au/curriculum/standards/english/english/teachers/critlit>

* McDaniel, CA 2004, 'Critical literacy: A questioning stance and the possibility for change', *The Reading Teacher*, Vol.57, No.5, pp472-481.

Appendix E2 – Questions for critical pedagogy

- How can I create a learning environment that is safe and supports deep and independent thinking and learning?
- What creative authentic learning experiences are appropriate for my students to experience in order to develop a sense of how they can take action to make the world a better place?
- How can I help students develop their own voice and opinions?
- What opportunities for accountable talk can I build into my classroom throughout the session?
- How can I develop in my students a sense of how to question the text, the author, the world, and their own place in making a difference?

Source: *Curriculum Services Canada Critical Literacy, n.d., Critical Literacy, from <http://resources.curriculum.org/secretariat/november29.shtml>

Appendix E3 – Principles of critical literacy

**Critical literacy:
Deconstruction**

1. **Textual purposes** (e.g., What is the purpose of the creator?)
2. **Textual structures and features** (e.g., What effects are created by the use of language and image?)
3. **Construction of characters** (e.g., How are the characters represented?)
4. **Gaps and silences** (e.g., What is missing from the text?)
5. **Power and interest** (e.g., Who benefits from the text?)
6. **Perspective** (e.g., What view of the world is the text presenting?)
7. **Questioning the composer** (e.g., Do you agree with the author's assumptions?)
8. **Multiple meanings** (e.g., What other possible interpretations could the text have?)

Department of Education, Australia Curriculum 8008, Critical Literacy
<http://www.education.nsw.gov.au/curriculum/8008/english/english/teachers/critical/>

**Critical literacy:
Reconstruction**

- ❑ Challenge, question, rewrite the assumptions, beliefs, ideologies, concepts embedded, implicitly or not, within the perspective of the text.
- ❑ Include texts which represent non-dominant perspectives.
- ❑ Reconstruct textual representations which do not conform to one's context or identities.
- ❑ Displace the existing status quo and cite ways on how vision could be realized.

*Hart, TW & Miles, C. 2003, 'Developing students' critical literacy: exploring identity reconstruction in young adulthood', *Journal of Adolescent & Adult Literacy*, vol.46, no.4, pp.338-468.
*Purpura, V., Krasner, M., Johnson, R., Holliman, L., Chalk-Whit, D. & Shaw, J. 2003, 'Getting Beyond "12, Do the Book": Creating Space for Critical Literacy in 4th Grade', *International Reading Association, Newark, California*.
*Shaw, J. 2006, 'Text practices and literacy: how teachers' culture matters in critical literacy', *Reading Teacher*, vol.62, no.4, pp.318-323.

**Critical Literacy:
Taking Social Action**

- ❑ Encourage transformation within the self and in the society
- ❑ Enable students to actively participate in civic issues.
- ❑ Give students the courage to change themselves or the system in whatever way they can.
- ❑ Instill the belief that people can make a difference.

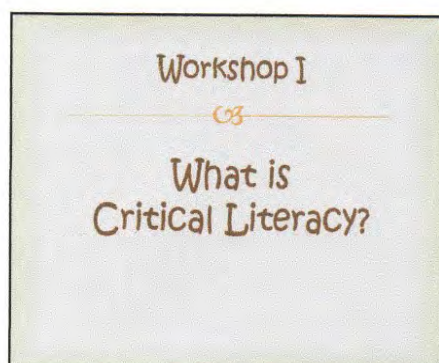
*O'Donn Development Education 2004, 'Treating controversial issues', accessed 12/10/2012
<http://www.governor.org/assessing/O'donn.pdf>
*Beck, A. 2005, 'Critical literacy in the classroom', *Thinking Classroom*, vol.4, no.3, pp.6.
*Shaw, J. 1999, 'What is critical literacy?', accessed August 18 <http://www.criticalliteracy.com/criticalliteracy/appendix/appendix.html>

**Critical Literacy:
Taking Social Action**

- ❑ Engaging in community service projects
- ❑ Researching about socio-political issues directly affecting members of the community
- ❑ Publication of reconstruction projects
- ❑ Engaging in dialogue on controversial issues
- ❑ Active participation in socio-political issues (writing blogs, to persons in authority, editorial letters, etc.)
- ❑ Pro-active participation in resolving social/cultural problems
- ❑ Exhibiting equitable ways of thinking and behaving

Becker-Greif, D. 2010, 'Texts, talk, and text: English language arts teachers negotiate social justice teaching', *English Education*, vol.42, no.2, pp.281-303.

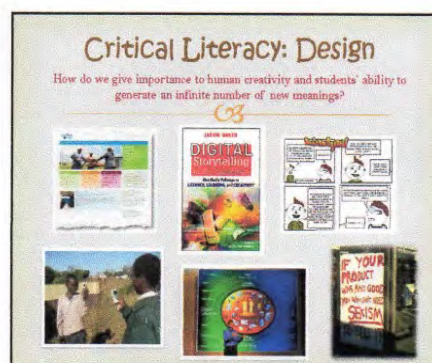
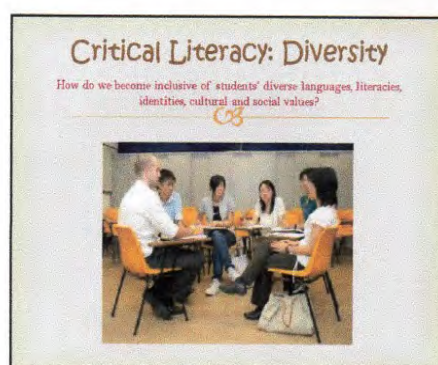
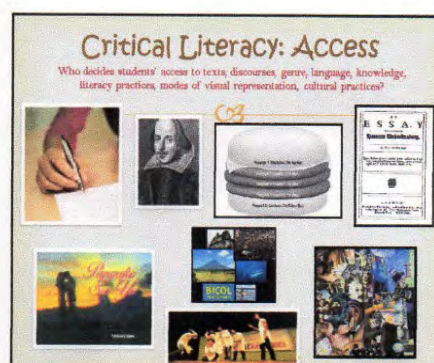
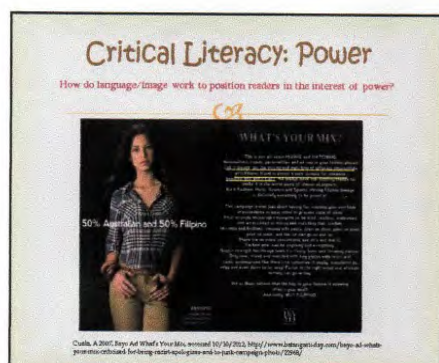
Appendix E3 – Principles of critical literacy (continued)



Critical Literacy: Beyond traditional reading comprehension

Focus	Perspective
Content	- Textual meaning is always multiple, contested, culturally and historically situated, and constructed within differential relations of power.
Aim	- Development of critical consciousness; Discovery of implicit ideologies and multiple voices
Language	- Used to push for ideology and construct a version of reality
Reality	- Cannot be known definitively, and cannot be captured by language - Decisions about truth must instead be made locally
Knowledge	- Not natural or neutral - Always based on the discursive rules of a particular community and is thus ideological

Carvalho, G., Farinha, M. & Tansun, S. 2010, 'A tale of differences: comparing the traditions, perspectives, and educational goals of critical reading and critical literacy', *Reading Online* vol.4, no.2.



Appendix E4--Critical language awareness exercise

Egg and sperm race—who's the runner?

Rob Stepney in London

1 Conventional descriptions of sperm as active, and eggs as passive participants in fertilisation owe more to gender stereotypes than to true facts of life.

2 Given the evidence about how sperm and egg really perform it is time we replaced the dead hand of sexist metaphor with something more appropriate.

3 This at least is the thesis advanced by professor Emily Martin, of the anthropology department in Johns Hopkins University, Baltimore, in the latest issue of the gynaecology journal *Orgyn*.

4 The standard story runs something like this: having battled its way against overwhelming odds from the vagina to the oviduct, a single valiant sperm succeeds in penetrating the egg, so fertilising it and engendering new life. In contrast to this heroic endeavour, the egg is shed by the ovary and swept down the fallopian tube to await its date with destiny. For years I have used similar vocabulary in writing about the reproduction.

5 So have many others. A delve into a biology textbook, chosen at random, shows that the sperms' efforts to reach the egg are indeed emphasised: the difficulty of their journey is likened to a man swimming in an Atlantic Ocean of treacle.

6 In the process of fertilisation, the sperm is also described as the dominant partner, releasing enzymes that dissolve the outer coat of the egg and producing a filament to pierce its membrane.

7 But at least this is less aggressive vocabulary than that used in a paper cited by Emily Martin, which has the egg being harpooned by the sperm. She also reproduces a cartoon from *Science News* showing sperm attacking the egg with a jackhammer and pickaxe. Such images project cultural values on to the 'personalities' of sex, cells, she says.

8 The biological reality, she argues, is entirely different. According to recent research

by biophysicists at John Hopkins University, sperm, rather than propelling themselves manfully onwards, are ditherers. 'The motion of the sperm's tail makes the head move sideways with a force that is 10 times stronger than its forward movement,' Martin says.

9 Instead of coming equipped to penetrate, it seems that sperms are designed to avoid attachment, a feature which makes sense given that they are far more likely to encounter cells that are not eggs than they are to meet the ovum.

10 It therefore falls to the egg to perform the crucial role of cementing the relationship. The ovum's adhesive surface traps the sperm, which is left wiggling ineffectually until the genetic material in its head is engulfed by the egg.

11 But Martin, argues, to describe the events in these terms may simply be to replace one damaging metaphor with another. Instead of sperm as Superman, we have egg as some kind of predatory spider. The most appropriate model, she suggests, is to regard sperm and egg as mutually dependent agents interacting to achieve a common goal.

12 Instead of active and passive, we have 'feedback loops' and 'flexible adaptation'. This seems appropriate given evidence that molecules on the sperm and ovum have equal roles in enabling male and female genes to come together.

13 We are familiar with such ideas of interplay and self-regulation when it comes to biological processes such as the hormonal system. No one can be sure of how powerfully biological metaphors reinforce social stereotypes, or vice versa.

14 But we should perhaps now be seeing the conjunction of sperm and egg in terms that do more than simply echo outdated gender roles.

(Janks, Dixon, Ferreira, Granville, & Newfield, 2014)

Workshop II

Developing Critical Literacy using Multimodal Texts

Why use multimodal texts in the English Classroom?

- The use of multimodal literacies has expanded the ways we acquire information and understand concepts.
- Integration of multiple modes of communication and expression can enhance or transform the meaning of the work beyond illustration or decoration.
- The youth practice multimodal literacies naturally and spontaneously.
- Creating images, sounds, designs, videos and other extra-alphanumeric texts is an aesthetic, self-originated, self-sponsored activity for many writers. Digital technologies have increasing capacity for individuals to adapt the tools for their own information and communication purposes.

<<http://www.ncte.org/positions/statements/multimodalliteracy>>

Former president Gloria Macapagal Arroyo is photographed wearing a crown-like headpiece.
JOAN KROCC/REUTERS

<http://gloriarroay.com.ar/2010/05/05/roay-macapagal-arroyo-president.html>

Former Philippine President Gloria Macapagal Arroyo is seen with a headpiece in the entrance to a restaurant in Singapore, Singapore, on the 10th anniversary of the 9/11 attacks.

<http://www.asiatraveltips.com/2012/11/10/10th-anniversary-9-11-attacks-philippines-arroyo.html>

Image & Gaze

President Benigno Aquino III, Vice President Jejomar Binay, Speaker of the House Juan Ponce Enrile, and Senate President Manuel Villar are seen at the official 9/11 memorial ceremony in Manila.

Size of Frame & Social Distance

Cousin claims buying Corona properties

By Marlene Reyes - Philippines, Sunday Express News 3/10/2012 10:00 AM

MANILA, Philippines - The former president's cousin, who is a member of the House of Representatives, has been accused of buying Corona properties in Manila.

Corona, a subsidiary of Corona, has been accused of buying Corona properties in Manila.

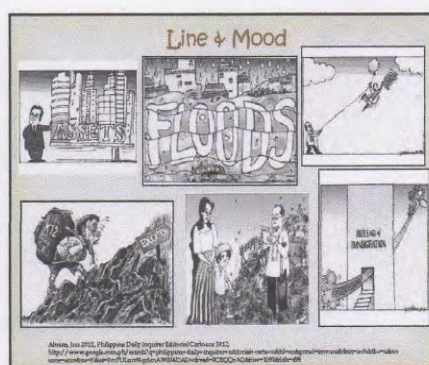
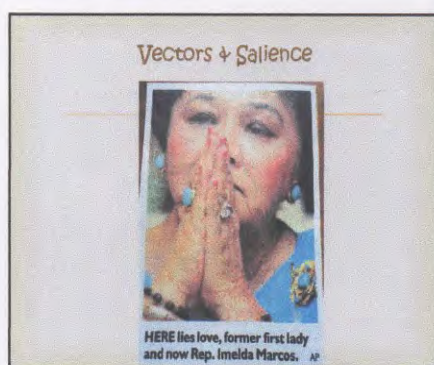
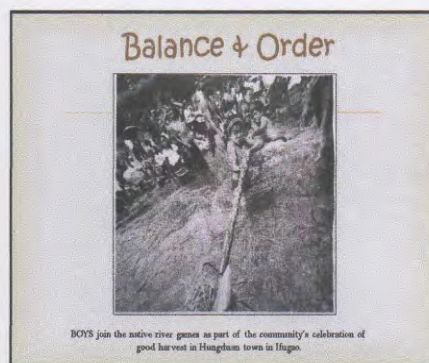
Corona, a subsidiary of Corona, has been accused of buying Corona properties in Manila.

<http://rightofaccess.com/2012/05/14/rightofaccess-claim-cousin-buying-corona-properties/>

Involvement & Horizontal Angle

Power & Vertical Angle

Appendix F: Resources for the Second Workshop on Developing Critical Literacy Using Multimodal Texts



Appendix G: Resources E-mailed to Teachers

Appendix G1 – Resources sent to teachers in lieu of a third workshop

Sample Lesson Plan

Lesson: Exploring the Issue of Authority through Poetry

Objectives:

- Deconstruct the poem using a critical literacy lens.
- Reconstruct a poem by letting alternative voices speak.
- Differentiate the poem's messages with one's context.

Pre-reading activity (Group work)

- Describe mealtimes in your family (seating arrangement, who prepares the food, sets the table, gets more serving from the kitchen, who sets topics of conversation, dynamics of conversation)

Sample Lesson Plan

While-reading activities (whole-class)

- Give the class a copy of the poem, *Tea Time* by Michael Rosen. Ask for several volunteers who could read the poem in front of the class, letting the tone show through intonation, gesture, and facial expression.
- How does each student portray the characters through their poetry reading?
- Show Michael Rosen's reading of his own poem. How is his portrayal of the characters similar or different from the students?
- What is the difference between reading a poem and watching a poetry performance? What reading skills are activated by each mode?

Tea Time

Michael Rosen (1988)

It's tea time
And my Dad wants milk in his tea.
Oh, could you get me the milk?
I get the milk.
I sit down again.

Then he wants butter for his bread.
Oh, could you get me the butter, he says.
I get the butter.
And I sit down again.

Then he wants a teaspoon for his tea.
Oh, could you get me a teaspoon, he says.
And then my mom says
'Once you get that bum of yours stuck in a chair
You never get it off again, do you?
And my Dad says
'I can't get a moment's peace around here.'

Sample Lesson Plan: Deconstruction

Students share to their respective groups their answers to the following:

- Do you think the child is a boy or girl? How do you know?
- What are the natural assumptions of the author regarding father-child, husband-wife relationship?
- What is the author trying to say in this poem? Who does he want the reader to empathize with?
- Do you agree with the author's assumptions?
- How similar or different is the situation in this poem from your own context? (attitudes of the characters, relationship in the family, cultural values)

Sample Lesson Plan: Taking Social Action

- Aside from family mealtimes, in what other situations in your own context does authority come into play?
- Discuss with your groups the advantages and disadvantages of deference to authority.
- How is authority sometimes abused? Give examples.
- Explore the causes and effects of abuse of authority in our culture.
- What can you do to prevent abuse of authority?
- In your journal, describe an incident when you think you or somebody has abused his or her authority. If it was a past situation, write what you have or could have done to remedy the situation. If it is a situation you are experiencing right now, describe your plans on what you intend to do about it.

Sample Assessment Rubric

Criteria	Developing	Developed	Advanced
Design (Selection and combination of modes towards meaning)			
Grammar (Use of multimodal grammar to reinforce meaning)			
Content (Working with existing knowledge to create new knowledge)			
Cohesion (unifying the structure and organization of ideas)			
Metalinguage (explanation of the multimodal creation)			
Reflection of the learning process			

Wynne, B. & C. A. F. (2010). Working multimodally: challenges for assessment. English Teaching: Practice and Critique, 10(1), 1-10.

Appendix G: Resources E-mailed to Teachers

Guide Questions for the Creation of Multimodal Text	
Adapted from Callow, Jon 2008, Show Me: Principles for Assessing Students' Visual Literacy, <i>Reading Teacher</i> 61 (8), pp. 616-626.	
1. HOW DO YOU FEEL TOWARDS THE PEOPLE OR CHARACTERS YOU REPRESENTED?	
a. When you look at your own illustration, does it invite viewers to feel positively or negatively towards the characters/objects you depicted?	
b. What strategy did you use to evoke such feeling?	
2. WHAT IS HAPPENING?	
a. Is your text showing a theme (e.g., love), a feeling (e.g., happiness), or an idea (e.g., health)?	
b. How does your text show this?	
<ul style="list-style-type: none"> * Love - A man and a woman hugging each other tight * Happiness - Two girls laughing together * Health - A physically fit woman jogging 	
3. HOW DO VIEWERS REACT TO THE PEOPLE OR OBJECTS IN YOUR IMAGE?	
a. Is the viewer very close to the characters in the picture (close up shot), midway from them (medium shot), or a long way from them (long shot)? What effect does this create?	
b. Is the viewer looking at eye-level in this picture (eye-level angle) down low (high angle) or up high (low angle)? What effect does it create?	
c. Are the characters/objects looking at the viewer directly (frontal angle), or are they slightly turned (oblique or side angle) or completely turned away (back angle)? What effect does it create?	
d. What colors did you use? Do these colors evoke certain associations and feelings in the viewer?	
e. Did you use lines, shapes, textures to denote movement or feeling?	
4. HOW DID YOU DESIGN THE PAGE?	
a. When you first look at your text, which part did you look first?	
b. What technique did you use to draw your viewer's attention towards that part?	
c. Where do your eyes go next? Trace the path your eyes take on the pictures with your finger.	
5. WHAT MESSAGE ARE YOU TRYING TO CONVEY TO YOUR READERS?	
a. How did you portray the characters/objects?	
b. Which did you emphasize, de-emphasize, omit?	
c. Who will likely agree with your portrayal or message?	
d. Who will disagree?	
e. What are your assumptions about the issue? Where are they coming from?	
Some Sample Multimodal Projects <ul style="list-style-type: none"> http://www.politicaleconomicsides.com/ http://weburbanist.com/2008/02/05/12-ingenuous-humanitarian-savvy-criticism-creating-advocacy-illustrations-that-advocate-global-causes/ http://www.englishillnesses.edu/maps/depression/photocopy.htm http://www.storycenter.org/stm603 	
How to Create Multi-modal Projects <ul style="list-style-type: none"> http://www.youtube.com/watch?v=9QmTDIsJqVw http://www.librarysides.com/content.php?id=82573&cid=612645&search_term=digital+story http://www.teachwiththink.org/classroom-resources/lesson-plans/crit-Exe-from-critical-1040.html?tab=4#tabs http://www.edutopia.org/blog/digital-poetry-terry-heik http://www.collectivemind.com/blog/creating-photo-essay http://digital-photography-school.com/5-photo-essay-tips 	
How To Analyze Multimodal Texts <ul style="list-style-type: none"> http://www.loc.gov/teachers/usingprimarysources/guides.html http://www.dociac.com/docs/31092684/Advertising-worksheets--PDF http://www.archives.gov/education/lessons/worksheets/motion_picture_analysis_worksheet.pdf 	

Appendix G2--Suggested questions for the poem *Richard Cory* sent to Beth

Guide Questions for Students in Discussing Robinson's 'Richard Cory'

1. Who is the speaker in this poem? Who are the 'we' in the poem?
2. How do they perceive Richard Cory's physical appearance, personality, social status?
3. How do they feel about Richard Cory?
4. How do they feel about themselves?
5. *What could the author be saying through this poem? (Remember, the author may be saying more than one thing.)
6. *What kind of readers would agree with such message/s? (What do they value?)
7. *What kind of readers would disagree with such message/s? (What do they value?)
8. *(Individual answers) Do you agree or disagree with what the author seems to be saying? Why or why not?
9. Why do you think Richard Cory killed himself?
10. Draw the scenario which would explain for the readers why he committed suicide. Refer to the guidelines in drawing visual texts to help you enrich your ability to give a deeper meaning to your illustration.

Teacher's processing questions during presentation:

1. What does Richard Cory value more than his life based on their guess as to why he killed himself?
(e.g., He killed himself because he's gay. He values the townspeople's admiration more than their acceptance about the truth about himself.)
2. *Follow up with questions on their assumptions about gays and being gay.
(e.g., How do we view gays? What circumstances would drive gays to commit suicide? What could we do to prevent more injustice acts against gays from happening?)
3. *If Richard Cory were poor, would the reasons for committing suicide be different? Which reasons may not apply?
4. *Does our society value a rich man's life and a poor man's life differently? Why or why not?

Appendix H: Study and Thinking Skills Subject Syllabus

Literature and Language Studies Department College of Arts and Sciences

COURSE INFORMATION

Course Code:	ENGS 001
Course Title:	Study and Thinking Skills
Pre-requisite:	ENGS 000 English Plus
No. of Units:	3
Term:	2 nd Semester, S.Y. 2012-2013

Course Rationale

The course offers learning experiences that will develop students' study and reading skills especially in the areas of vocabulary building, comprehension, and critical thinking. The course is also an avenue for students to be trained in study techniques which will help them inculcate effective learning strategies. Furthermore, it provides opportunities for the students to gain understanding of the value of the learning process by encouraging them to take active part in their education through periodic self-evaluation and assessment. In this way, they are able to realize that learning is a continuous process of self-discovery and that learning is aided by a variety of academic support and/or resources which will facilitate their growth and development as individuals who aspire for "magis."

Course Description

The course develops the study and thinking skills of college freshmen. The interface of reading and writing exposes them to the distinctive patterns of thought and writing reflected in most academic resources. In the 50 hours needed to complete the course, the students will be guided in developing vocabulary, comprehension, & critical thinking skills, necessary for them to cope with their academic requirements and to eventually become independent learners.

Course Objectives

By the end of the semester, the students will have:

1. Sufficiently learned study skills relevant to academic success (e.g. time management, information gathering, and critical thinking skills)
2. Applied methods or strategies for learning vocabulary;
3. Mastered techniques for identifying and formulating main ideas, writing adequate supporting details, and determining organizational patterns;
4. Learned writing rhetoric such as distinguishing facts from opinion and using logical reasoning.

LEARNING COMPETENCIES
1. Use contextual clues and structural analysis to unlock difficult words.
2. Skim for gist and scan for details.
3. Summarize salient points in reading selections.
4. Preview reading materials to select useful information.
5. Deduce meanings from texts read.
6. Scan for details and skim for gist.
7. Discuss and write about texts read.
8. Summarize or paraphrase texts read.
9. Organize, summarize or synthesize information using a variety of organizational patterns.
10. Take down notes on main ideas and details.
11. Use an appropriate organizational structure in writing.
12. Use varied sentence patterns to write clear and effective expository paragraphs or compositions.
13. Formulate thesis statement and relevant supporting details.
14. Understand formal and informal registers in English.
15. Use cohesive devices to link ideas.
16. Use grammar, punctuation, and vocabulary appropriately.
17. Draft, revise and edit a text individually/with peers.
18. Distinguish facts from opinion.
19. Write unified and coherent paragraphs.
20. Present, analyze, and interpret visual information: pictures, diagrams, charts, graphs, tables.

Appendix I: Resources for Beth's First Module

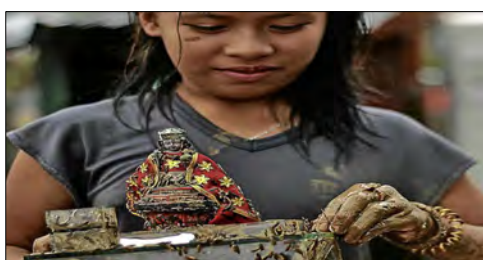
Appendix I1 – Stimulus photos to introduce the modes of written discourse



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10

Appendix I2 – Beth's handout containing model descriptive and narrative paragraphs

Descriptive paragraphs are paragraphs that create a picture of a person, object, event or any concept being discussed. It aims to provide a mental image of what is being described through the use of the five senses. In describing, you should see to it that you use specific language. Descriptive words like adjectives and adverb can be used. Description can also be used in other expository paragraphs. It can also be used in narration. Some examples are presented below.

A. The first rainbow of spring is good for the heart. It usually occurs between late morning and early evening. At early spring, rainstorms ends; the dark clouds disperse showing the trailing wisps of blacks, grays and whites. At the same time, the sky begins to streak with reds, oranges, and yellows as the sun pushes through. The dark green grasses and the varied colored flowers begin to shine from their soaking; the sparkling wet leaves of trees draw the eyes upward...and there it appears, low in the sky, clinging to the horizon: the rainbow. Its blending of spectral colors renews the greens of Mother Earth. After the whiteness and coldness of winter, this explosion of color and warmth is nothing short of a spiritual birth. If only the feeling could last longer than the rainbow...



Barry Wilbourne

B. I never realized how junky my car had gotten, until I gave a friend a ride and had to shovel aside junk to make a room for him to sit. The passenger's bucket seat was filled with school books, notebooks and reams of old papers. The floorboard beneath the seat had become a trash can of sorts that revealed my passion for fast food and junk food: hamburger wrappers, french fry packages, candy bar wrappers, potato chip bags and soft drink cans. Hanging above it was an astray filled with gum and cough drop wrappers. The back seat was worse. My sweatshirt, tennis shoes and racquetball junk held down one corner. Most of the seat was occupied by piles of newspapers that I had intended --- quite some time ago --- to drop off at the recycling center. Scattered around the newspapers were a bottle of windshield solvent, a can or two of oil, a frost scraper, and an old baseball hat. One of these days, I'm going to get brave enough to open the trunk.

David Hoffman

The **narrative paragraphs** are those that tell how events happened. Narrative paragraphs should follow a logical sequence. As such, it is very important that there are transitional devices used to show the sequence of events that happened. It is also very important that you use a specific language to describe the event that is happening. The **descriptive paragraph** pattern can also be used in narration. There might be times that as you narrate what is happening, you also describe the scene or the situation. Some examples of the narrative paragraphs are given below.

A. I looked at the D glaring at me from my Grade Report Form. My eyes looked up and stared hard at the Psychology professor's name on his office door. I was also aware of the anger and the frustration centered in my chest. Confronting him and

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challenging him about my grade would be difficult. I had never been brave enough to stand up to a teacher. I also had decided it was time to change. I don't remember knocking or entering or exchanging any kind of greeting. I just remember saying, "I want to talk to you about my final grade last semester." I also remember shaking; my knees shook, my arms shook, my voice shook. I told myself that I should have accepted the D and not put myself in what I felt to be an anxious and difficult situation. As I stood there wanting to cry and run, my professor smiled, motioned for me to sit down as he called me by my first name (which surprised me), and began to shuffle through his grade book. I watched his finger flip to a page and trace across the columns of red names, numbers, and grades. He pushed his glasses to the top of his head and reclined in his chair. He smiled and said that he made a mistake in filling out the computerized grade forms; my grade should have been a B. I smiled in return and thanked him for his time. As I got up, he reached forward to shake my hand and opened the door for me. As I heard the door close behind me, I let out a never ending sigh of relief. I was aware that the professor and I had just taught me a valuable lesson that I had in the entire course. I was smiling and my shaking had stopped.

Mary Collins

B. I was really angry when I saw him. He made my temper rise. I was so frustrated because I cannot say to him that I hate him for all the things he had done. He ruined my first date. Right from the beginning, he teased me numerous times. I did not know why he would always make me angry. He sometimes unexpectedly appeared in places where I was. Then, he would look at me and pull out things from his pocket and place them in my things --- my bag, project and other stuff. He played with my hair when he was seated behind me. He shouted my name when he recited in our class. In my entire high school years, he usually made me furious. But during the senior prom, something suddenly happened. While waiting for my escort to pick me up, he suddenly showed up in our house. Knowing that he will ruin my night, I asked him to leave. But he explained that my escort, Edward suddenly got sick. Since his prom date, his cousin, had sprained her ankle, Edward asked him to take me as his date. I was very mad and cannot say a word, but, he promised to be nice. Reluctantly, I went with him, if not I will not have any escort. He seemed strange that night. Then, when we danced sweet he pulled something from his pocket. Thinking it was one of his stunts again, I looked at him furiously. But, he took out a small notebook and gave it to me. When I returned home, I read the notebook. And, I realized that for all the times he teased me ... he was just trying to get close. Now, after being married for 6 years, he still would always tease me and later ... make me smile.



EXPOSITION

One of the most common paragraph developments is exposition. That is why in this unit, the focus will be on exposition. Basically, a paragraph that offers information and explanation is an **exposition**.

Thus, a lot of what we read in publications like newspapers, magazines, books and even information posted in websites are most often written using expository paragraphs. A

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Appendix I4 – Beth's assessment rubric for student compositions

Analytical Marking Scheme (Evaluation Criteria)									
		Def	Pro	Com	Con	Cau	Cla	Res	Ref
Content		Content							
<ul style="list-style-type: none">Hardly gives information; fails to communicate messageGives little information; ideas are present but not developed; lacks supporting detailsProvides adequate information; some ideas are developed; but some ideas lack supporting detailsGives very complete information; ideas well developed; thorough; on target	1	1	1	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3
	4	4	4	4	4	4	4	4	4
Organization		Organization							
<ul style="list-style-type: none">No organization whatsoever; manner of putting sentences together indicated lack of knowledge on how ideas should be organizedLimited order to the content; lacks logical sequencing of ideas; ineffective ordering; absence of appropriate cohesive devices makes text choppy and disjointedAn apparent order to the content is intended; uses cohesive devices but work remains somewhat choppy and loosely organized; main points stand although sequencing of ideas is somewhat faultyLogically and effectively ordered; main points and details are properly connected; fluent; not choppy whatsoever	1	1	1	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3
	4	4	4	4	4	4	4	4	4
Vocabulary		Vocabulary							
<ul style="list-style-type: none">Exhibits lack of knowledge of appropriate vocabulary and idioms5-6 erroneous word used or choice resulting in confused or obscured meaning; limited use of appropriate words; some literal translation and invented wordsAdequate but not impressive; 3-4 erroneous choices of words and meaning is confused or obscured; some use of appropriate wordsBroad; impressive; 1-2 errors in word use and choice; extensive use of appropriate words	1	1	1	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3
	4	4	4	4	4	4	4	4	4
Language		Language							
<ul style="list-style-type: none">Shows lack of knowledge of basic syntactic rules; simply puts together words that fail to communicate meaning5-6 grammatical errors (s-v agreement, pronoun antecedent, tense, faulty use of article); erroneous use of language impedes comprehensibility; work poorly edited for language usage3-4 grammatical errors; erroneous use of language does not impede comprehensibility; some editing for language evident but not thoroughly done1-2 grammatical errors; language clearly expresses meaning; work well edited for language	1	1	1	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3
	4	4	4	4	4	4	4	4	4
Mechanics		Mechanics							
<ul style="list-style-type: none">Work is dominated by errors in spelling punctuation, capitalization and paragraphing does not exhibit neatness5-6 inaccuracies in spelling punctuation, capitalization and paragraphing; with erasures and alterations3-4 inaccuracies in spelling punctuation, capitalization and paragraphing; exhibits neatnessOnly 1-2 inaccuracies in spelling punctuation, capitalization and paragraphing	1	1	1	1	1	1	1	1	
	2	2	2	2	2	2	2	2	2
	3	3	3	3	3	3	3	3	3
	4	4	4	4	4	4	4	4	4
TOTAL									
TEACHER'S INITIAL / DATE									

Appendix J: Resources for Beth's Second Critical Literacy Module 2

Appendix J1 – Guide questions for designing a visual text

Adapted from Callow, Jon 2008, Show Me: Principles for Assessing Students' Visual Literacy, *Reading Teacher* 61, Vol.8, pp616-626.

1. HOW DO YOU FEEL TOWARDS THE PEOPLE OR CHARACTERS YOU REPRESENTED?

- a. When you look at your own illustration, does it invite viewers to feel positively or negatively towards the characters/objects you depicted?
- b. What strategy did you use to evoke such feeling?

2. WHAT IS HAPPENING?

- a. Is your text showing a theme (e.g., love), a feeling (e.g., happiness), or an idea (e.g., health)?
- b. How does your text show this?
 - * Love - A man and a woman hugging each other tight.
 - * Happiness - Two girls laughing together
 - * Health - A physically fit woman jogging

3. HOW DO VIEWERS REACT TO THE PEOPLE OR OBJECTS IN YOUR IMAGE?

- a. Is the viewer very close to the characters in the picture (close up shot), midway from them (medium shot), or a long way from them (long shot)? What effect does this create?
- b. Is the viewer looking at eye-level in this picture (eye-level angle) down low (high angle) or up high (low angle)? What effect does it create?
- c. Are the characters/objects looking at the viewer directly (frontal angle), or are they slightly turned (oblique or side angle) or completely turned away (back angle)? What effect does it create?
- d. What colors did you use? Do these colors evoke certain associations and feelings in the viewer?
- e. Did you use lines, shapes, textures to denote movement or feeling?

4. HOW DID YOU DESIGN THE PAGE?

- a. When you first look at your text, which part did you look first?
- b. What technique did you use to draw your viewer's attention towards that part?
- c. Where do your eyes go next? Trace the path your eyes take on the pictures with your finger.

5. WHAT MESSAGE ARE YOU TRYING TO CONVEY TO YOUR READERS?

- a. How did you portray the characters/objects?
- b. Which did you emphasize, de-emphasize, omit?
- c. Who will likely agree with your portrayal or message?
- d. Who will disagree?
- e. What are your assumptions about the issue? Where are they coming from?

Appendix J2 – Class handout on examples of cause and effect paragraphs

CAUSE AND EFFECT

A **cause-and-effect** paragraph can analyze causes (what made a particular event or outcome occur) or consider effects (the probable outcomes of a particular activity or behavior). Like other kinds of paragraphs, a cause-and-effect paragraph makes a point about its topic in its topic sentence. You write cause-and-effect paragraphs when your purpose is to help readers understand why something happened or is happening or when you want to show readers how something affects people or some part of the world. You can even use cause-and-effect to predict future events.

The main difficulty you may have when planning a cause-and-effect paragraph is making sure one event actually caused another event, not just preceded it in time. Another problem is making sure you consider all possible causes and effects, not just the most obvious or most important ones. As you write, be sure you accurately assess the importance of the causes or effects you discuss. Don't mistakenly make a particular cause or effect stronger than it actually is just to strengthen your case. The following paragraph identifies causes.

Topic sentence: effect

First (minor) cause:
paper costs

Second (major) cause:
illiteracy

Newspapers are folding. Paper costs are high, but loss of literate readers is much higher. Forty-five percent of adult citizens do not read newspapers. Only 10 percent abstain by choice. The rest have been excluded by their inability to read. Even the most distinguished daily papers are now written at an estimated tenth-grade level. Magazines such as *The Nation*, *The New Republic*, *Time*, *Newsweek* and *The National Review* are written at a minimum of twelfth-grade level. Circulation battles represent a competition for the largest piece of a diminished pie. Enlargement of that pie does not yet seem to have occurred to those who enter these increasingly unhappy competitions. The only successful major paper to be launched in the last decade, *USA Today*, relies on a simplistic lexicon, large headlines, color photographs, and fanciful weather maps that seek to duplicate the instant entertainment on TV.

Jonathan Kozol, *Illiterate America*

The topic sentence identifies the effect the paragraph will discuss. After mentioning one relatively minor cause of the problem (the cost of paper), the paragraph goes on to analyze the primary cause of the problem—illiteracy.

This paragraph discusses effects.

Topic sentence:
Cause

First effect:
Pain
Disappears

Second effect:
Muscle
Damaged
Further

Professional athletes are sometimes severely disadvantaged by trainers whose job it is to keep them in action. The more famous the athlete, the greater the risk that he or she may be subjected to extreme medical measures when injury strikes. The star baseball player whose arm is sore because of a torn muscle or tissue damage may need sustained rest more than anything else. But his team is battling for a place in the World Series; so the trainer or team doctor, called upon to work his magic, reaches for a strong dose of butazolidine, or other powerful pain suppressants. Presto, the pain disappears! The pitcher takes his place on the mound and does superbly. That could be the last game, however, in which he is able to throw a ball with full strength. The drugs didn't repair torn muscle or cause the damaged tissue to heal. What they did was to mask the pains enabling the pitcher to throw hard, further damaging the torn muscle. Little wonder that so many star athletes are cut down in their prime, more the victims of overzealous treatment of their injuries than of the injuries themselves.

Norman Cousins, "Pain Is Not the Ultimate Enemy"

The topic sentence identifies the cause of the problem the paragraph will consider. The paragraph then goes on to discuss two effects—the second more important than the first—of the trainer's actions.

FOCUS ON CAUSE AND EFFECT: Because of its limited length, a single paragraph is not usually able to discuss both causes and effects.

Appendix K: Resources for Elaine's First Critical Literacy Module

Appendix K1 – Elaine's selected photos that depict different forms of love



Picture 1



Picture 2



Picture 3



Picture 4



Picture 5



Picture 6



Picture 7



Picture 8



Picture 9



Picture 10

Appendix K2 – Peer review form for assessment of composition on Love

PEER REVIEW FORM: QUALITIES OF A GOOD PARAGRAPH

The topic sentence is this: _____

I think that the part/s which may be removed from the paragraph _____ because they do not seem to support the topic sentence.

The part that could use clear examples or more details with the words _____

An effective transition is the use of words such as _____

To further improve the transition of ideas, words such as _____ may be inserted in the part _____

In general, I think that the flow of ideas is ___ easy to follow or ___ a little confusing (Check one).

If I were to write the paragraph I would like to make changes in _____

Other comments: _____

Appendix L: Resources for Elaine's Second Critical Literacy Module

Appendix L1 – Copy of Akutagawa's *In a Grove* (1992)

The Testimony of a Woodcutter Questioned by a High Police Commissioner

YES, SIR. Certainly, it was I who found the body. This morning, as usual, I went to cut my daily quota of cedars, when I found the body in a grove in a hollow in the mountains. The exact location? About 150 meters off the Yamashina stage road. It's an out-of-the-way grove of bamboo and cedars.

The body was lying flat on its back dressed in a bluish silk kimono and a wrinkled head-dress of the Kyoto style. A single sword-stroke had pierced the breast. The fallen bamboo-blades around it were stained with bloody blossoms. No, the blood was no longer running. The wound had dried up, I believe. And also, a gad-fly was stuck fast there, hardly noticing my footsteps.

You ask me if I saw a sword or any such thing?

No, nothing, sir. I found only a rope at the root of a cedar near by. And... well, in addition to a rope, I found a comb. That was all. Apparently he must have made a battle of it before he was murdered, because the grass and fallen bamboo-blades had been trampled down all around.

'A horse was nearby?'

No, sir. It's hard enough for a man to enter, let alone a horse.

The Testimony of a Traveling Buddhist Priest Questioned by a High Police Commissioner

The time? Certainly, it was about noon yesterday, sir. The unfortunate man was on the road from Sekiyama to Yamashina. He was walking toward Sekiyama with a woman accompanying him on horseback, who I have since learned was his wife. A scarf hanging from her head hid her face from view. All I saw was the color of her clothes, a lilac-colored suit. Her horse was a sorrel with a fine mane. The lady's height? Oh, about four feet five inches. Since I am a Buddhist priest, I took little notice about her details. Well, the man was armed with a sword as well as a bow and arrows. And I remember that he carried some twenty odd arrows in his quiver.

Little did I expect that he would meet such a fate. Truly human life is as evanescent as the morning dew or a flash of lightning. My words are inadequate to express my sympathy for him.

The Testimony of a Policeman Questioned by a High Police Commissioner

The man that I arrested? He is a notorious brigand called Tajomaru. When I arrested him, he had fallen off his horse. He was groaning on the bridge at Awataguchi. The

time? It was in the early hours of last night. For the record, I might say that the other day I tried to arrest him, but unfortunately he escaped. He was wearing a dark blue silk kimono and a large plain sword. And, as you see, he got a bow and arrows somewhere. You say that this bow and these arrows look like the ones owned by the dead man? Then Tajomaru must be the murderer. The bow wound with leather strips, the black lacquered quiver, the seventeen arrows with hawk feathers-these were all in his possession I believe. Yes sir, the horse is, as you say, a sorrel with a fine mane. A little beyond the stone bridge I found the horse grazing by the roadside, with his long rein dangling. Surely there is some providence in his having been thrown by the horse.

Of all the robbers prowling around Kyoto, this Tajomaru has given the most grief to the women in town. Last autumn a wife who came to the mountain back of the Pindora of the Toribe Temple, presumably to pay a visit, was murdered, along with a girl. It has been suspected that it was his doing. If this criminal murdered the man, you cannot tell what he may have done with the man's wife. May it please your honor to look into this problem as well.

The Testimony of an Old Woman Questioned by a High Police Commissioner

Yes, sir, that corpse is the man who married my daughter. He does not come from Kyoto. He was a samurai in the town of Kokufu in the province of Wakasa. His name was Kanazawa no Takehiko, and his age was twenty-six. He was of a gentle disposition, so I am sure he did nothing to provoke the anger of others.

My daughter? Her name is Masago, and her age is nineteen. She is a spirited, fun-loving girl, but I am sure she has never known any man except Takehiko. She has a small, oval, dark-complected face with a mole at the corner of her left eye.

Yesterday Takehiko left for Wakasa with my daughter. What bad luck it is that things should have come to such a sad end! What has become of my daughter? I am resigned to giving up my son-in-law as lost, but the fate of my daughter worries me sick. For heaven's sake leave no stone unturned to find her. I hate that robber Tajomaru, or whatever his name is. Not only my son-in-law, but my daughter... (Her later words were drowned in tears.)

Tajomaru's Confession

I killed him, but not her. Where's she gone? I can't tell. Oh, wait a minute. No torture can make me confess what I don't know. Now things have come to such a head, I won't keep anything from you.

Yesterday a little past noon I met that couple. Just then a puff of wind blew, and raised her hanging scarf, so that I caught a glimpse of her face. Instantly it was again covered from my view. That may have been one reason; she looked like a Bodhisattva. At that moment I made up my mind to capture her even if I had to kill her man.

Why? To me killing isn't a matter of such great consequence as you might think. When a woman is captured, her man has to be killed anyway. In killing, I use the

sword I wear at my side. Am I the only one who kills people? You, you don't use your swords. You kill people with your power, with your money. Sometimes you kill them on the pretext of working for their good. It's true they don't bleed. They are in the best of health, but all the same you've killed them. It's hard to say who is a greater sinner, you or me (an ironical smile.)

But it would be good if I could capture a woman without killing her man. So, I made up my mind to capture her, and do my best not to kill him. But it's out of the question on the Yamashina stage road. So I managed to lure the couple into the mountains.

It was quite easy. I became their traveling companion, and I told them there was an old mound in the mountain over there, and that I had dug it open and found many mirrors and swords. I went on to tell them I'd buried the things in a grove behind the mountain, and that I'd like to sell them at a low price to anyone who would care to have them. Then... you see, isn't greed terrible? He was beginning to be moved by my talk before he knew it. In less than half an hour they were driving their horse toward the mountain with me.

When he came in front of the grove, I told them that the treasures were buried in it, and I asked them to come and see. The man had no objection-he was blinded by greed. The woman said she would wait on horseback. It was natural for her to say so, at the sight of a thick grove. To tell you the truth, my plan worked just as I wished, so I went into the grove with him, leaving her behind alone.

The grove is only bamboo for some distance. About fifty yards ahead there's a rather open clump of cedars. It was a convenient spot for my purpose. Pushing my way through the grove, I told him a plausible lie that the treasures were buried under the cedars. When I told him this, he pushed his laborious way toward the slender cedar visible through the grove.

After a while the bamboo thinned out, and we came to where a number of cedars grew in a row. As soon as we got there, I seized him from behind. Because he was a trained, sword-bearing warrior, he was quite strong, but he was taken by surprise, so there was no help for him. I soon tied him up to the root of a cedar. Where did I get a rope? Thank heaven, being a robber, I had a rope with me, since I might have to scale a wall at any moment. Of course it was easy to stop him from calling out by gagging his mouth with fallen bamboo leaves.

When I disposed of him, I went to his woman and asked her to come and see him, because he seemed to have been suddenly taken sick. It's needless to say that this plan also worked well. The woman, her sedge hat off, came into the depths of the grove, where I led her by the hand. The instant she caught sight of her husband, she drew a small sword. I've never seen a woman of such violent temper. If I'd been off guard, I'd have got a thrust in my side. I dodged, but she kept on slashing at me. She might have wounded me deeply or killed me. But I'm Tajomaru. I managed to strike down her small sword without drawing my own. The most spirited woman is defenseless without a weapon. At last I could satisfy my desire for her without taking her husband's life.

Yes,... without taking his life. I had no wish to kill him. I was about to run away from the grove, leaving the woman behind in tears, when she frantically clung to my arm. In broken fragments of words, she asked that either her husband or I die. She said it was more trying than death to have her shame known to two men. She gasped out that she wanted to be the wife of whichever survived. Then a furious desire to kill him seized me (gloomy excitement.)

Telling you in this way, no doubt I seem a crueler man than you. But that's because you didn't see her face especially her burning eyes at that moment. As I saw her eye to eye, I wanted to make her my wife even if I were to be struck by lightning. I wanted to make her my wife... this single desire filled my mind. This was not only lust, as you might think. At that time if I'd had no other desire than lust, I'd surely not have minded knocking her down and running away. Then I wouldn't have stained my sword with his blood. But the moment I gazed at her face in the dark grove, I decided not to leave there without killing him.

But I didn't like to resort to unfair means to kill him. I untied him and told him to cross swords with me. (The rope that was found at the root of the cedar is the rope I dropped at the time.) Furious with anger, he drew his thick sword. And quick as thought, he sprang at me ferociously, without speaking a word. I needn't tell you how our fight turned out. The twenty-third stroke... please remember this. I'm impressed with this fact still. Nobody under the sun has ever clashed swords with me twenty strokes. (A cheerful smile.)

When he fell, I turned toward her, lowering my blood-stained sword. But to my great astonishment she was gone. I wondered to where she had run away. I looked for her in the clump of cedars. I listened, but heard only a groaning sound from the throat of the dying man.

As soon as we started to cross swords, she may have run away through the grove to call for help. When I thought of that, I decided it was a matter of life and death to me. So, robbing him of his sword, and bow and arrows, I ran out to the mountain road. There I found her horse still grazing quietly. It would be a mere waste words to tell you the later details, but before I entered town I had already parted with the sword. That's all my confession. I know that my head will be hung in chains anyway, so put me down for the maximum penalty (a defiant attitude.)

The Confession of a Woman Who Has Come to the Shimizu Temple

That man in the blue silk kimono, after forcing me to yield to him, laughed mockingly as he looked at my bound husband. How horrified my husband must have been! But no matter how hard he struggled in agony, the rope cut into him all the more tightly. In spite of myself I ran stumblingly toward his side. Or rather I tried to run toward him, but the man instantly knocked me down. Just at that moment I saw an indescribable light in my husband's eyes. Something beyond expression... his eyes make me shudder even now. That instantaneous look of my husband, who couldn't speak a word, told me all his heart. The flash in his eyes was neither anger nor sorrow... only a cold light, a look of loathing. More struck by the look in his eyes than by the blow of the thief, I called out in spite of myself and fell unconscious.

In the course of time I came to, and found that the man in blue silk was gone. I saw only my husband still bound to the root of the cedar. I raised myself from the bamboo-blades with difficulty, and looked into his face; but the expression in his eyes was just the same as before.

Beneath the cold contempt in his eyes, there was hatred. Shame, grief, and anger... I don't know how to express my heart at that time. Reeling to my feet, I went up to my husband.

"Takejiro," I said to him, "since things have come to this pass, I cannot live with you. I'm determined to die,... but you must die, too. You saw my shame. I can't leave you alive as you are."

This was all I could say. Still he went on gazing at me with loathing and contempt. My heart breaking, I looked for his sword. It must have been taken by the robber. Neither his sword nor his bow and arrows were to be seen in the grove. But fortunately my small sword was lying at my feet. Raising it over head, once more I said, "Now give me your life. I'll follow you right away."

When he heard these words, he moved his lips with difficulty. Since his mouth was stuffed with leaves, of course his voice could not be heard at all. But at a glance I understood his words. Despising me, his look said only, "Kill me." Neither conscious nor unconscious, I stabbed the small sword through the lilac-colored kimono into his breast.

Again at this time I must have fainted. By the time I managed to look up, he had already breathed his last-still in bonds. A streak of sinking sunlight streamed through the clump of cedars and bamboos, and shone on his pale face. Gulping down my sobs, I untied the rope from his dead body. And... and what has become of me since I have no more strength to tell you. Anyway I hadn't the strength to die. I stabbed my own throat with the small sword, I threw myself into a pond at the foot of the mountain, and I tried to kill myself in many ways. Unable to end my life, I am still living in dishonor. (A lonely smile.) Worthless as I am, I must have been forsaken even by the most merciful Kwannon. I killed my own husband. I was violated by the robber. Whatever can I do? Whatever can I... I... (gradually, violent sobbing.)

The Story of the Murdered Man, As Told Through a Medium

After violating my wife, the robber, sitting there, began to speak comforting words to her. Of course I couldn't speak. My whole body was tied fast to the root of a cedar. But meanwhile I winked at her many times, as much as to say "Don't believe the robber". I wanted to convey some such meaning to her. But my wife, sitting dejectedly on the bamboo leaves, was looking hard at her lap. To all appearance, she was listening to his words. I was agonized by jealousy. In the meantime the robber went on with his clever talk, from one subject to another. The robber finally made his bold, brazen proposal. "Once your virtue is stained, you won't get along well with your husband, so won't you be my wife instead? It's my love for you that made me be violent toward you."

While the criminal talked, my wife raised her face as if in a trance. She had never looked so beautiful as at that moment. What did my beautiful wife say in answer to him while I was sitting bound there? I am lost in space, but I have never thought of her answer without burning with anger and jealousy. Truly she said,... “Then take me away with you wherever you go.”

This is not the whole of her sin. If that were all, I would not be tormented so much in the dark. When she was going out of the grove as if in a dream, her hand in the robber’s, she suddenly turned pale, and pointed at me tied to the root of the cedar, and said, “Kill him! I cannot marry you as long as he lives.” “Kill him!” she cried many times, as if she had gone crazy. Even now these words threaten to blow me headlong into the bottomless abyss of darkness. Has such a hateful thing come out of a human mouth ever before? Have such cursed words ever struck a human ear, even once? Even once such a... (A sudden cry of scorn.) At these words the robber himself turned pale. “Kill him,” she cried, clinging to his arms. Looking hard at her, he answered neither yes nor no... but hardly had I thought about his answer before she had been knocked down into the bamboo leaves. (Again a cry of scorn.) Quietly folding his arms, he looked at me and said, “What will you do with her? Kill her or save her? You have only to nod. Kill her?” For these words alone I would like to pardon his crime.

While I hesitated, she shrieked and ran into the depths of the grove. The robber instantly snatched at her, but he failed even to grasp her sleeve.

After she ran away, he took up my sword, and my bow and arrows. With a single stroke he cut one of my bonds. I remember his mumbling, “My fate is next.” Then he disappeared from the grove. All was silent after that. No, I heard someone crying. Untying the rest of my bonds, I listened carefully, and I noticed that it was my own crying. (Long silence.)

I raised my exhausted body from the root of the cedar. In front of me there was shining the small sword which my wife had dropped. I took it up and stabbed it into my breast. A bloody lump rose to my mouth, but I didn’t feel any pain. When my breast grew cold, everything was as silent as the dead in their graves. What profound silence! Not a single bird-note was heard in the sky over this grave in the hollow of the mountains. Only a lonely light lingered on the cedars and mountain. By and by the light gradually grew fainter, till the cedars and bamboo were lost to view. Lying there, I was enveloped in deep silence.

Then someone crept up to me. I tried to see who it was. But darkness had already been gathering round me. Someone... that someone drew the small sword softly out of my breast in its invisible hand. At the same time once more blood flowed into my mouth. And once and for all I sank down into the darkness of space.

Appendix L2 – Scene-by-scene description of each group's live drama performance

Group 1's story: Masago killed her husband because she was in love with Tajomaru

- *Scene 1:* Takehiko, the samurai, and Masago meet for the first time. The two shake hands. Masago holds the arm of Takehiko and goes willingly with him.
- *Scene 2:* Mother forces Masago to marry Takehiko. Masago protests.
- *Scene 3:* Takehiko and Masago get married. Masago clings to Takehiko's arm during the ceremony.
- *Scene 4:* Tajomaru, the robber sees the couple. Tajomaru invites Takehiko to come with him in the grove promising a sight of gold. Takehiko follows.
- *Scene 5:* Tajomaru binds Takehiko.
- *Scene 6:* Tajomaru asks Masago to come with him to the grove. Masago does not seem willing to do at first but eventually does. She sees her bound husband. Tajomaru violates her in front of her husband.
- *Scene 7:* Masago asks Tajomaru to kill her husband so they could live together.
- *Scene 8:* Masago stabs her bound husband with her small sword.
- *Scene 9:* Crime investigator interviews the woodcutter. The actor reads the dialogue of the woodcutter in the original story.
- *Scene 10:* Crime investigator interviews the Buddhist Priest. The actor reads the dialogue of the Buddhist priest in the original story.
- *Scene 11:* Crime investigator interviews the policeman who found the body. The actor reads the dialogue of the policeman in the original story.
- *Scene 12:* Crime investigator interviews Masago's mother. The actor reads the dialogue of the mother in the original story.
- *Scene 13:* Crime investigator interviews Tajomaru, the robber. The actor reads the dialogue of Tajomaru in the original story.

Group 2's story: Takehiko committed suicide out of shame of finding out that his wife Masago and Tajomaru have an affair.

- *Scene 1:* The body of the murdered samurai is found. Crime scene investigator and a photographer take notes of details.
- *Scene 2:* Chief police interviews the woodcutter. The chief police sits while the woodcutter stands during the interview. The woodcutter holds behind her back a sword while being interviewed. ((The dialogues read from the original story.))
- *Scene 3:* Chief police interviews the Buddhist priest with the chief police sits and the Buddhist priest stands. The Buddhist priest wears a wrap-around shawl and carries a rosary for everyone to see. The actors read from the original story.
- *Scene 4:* Chief policeman interviews Masago's mother. The chief police sits while the old woman stands. Masago's mother wears a black blouse. The actors read their dialogues from the original story.

- *Scene 5:* Chief policeman investigates the policeman who found the murdered body. The chief police sits while the policeman stands. The actors read from the original story.
- *Scene 6:* Depicts the group's version of what really happened. In the background, a group member narrates what happened while the rest of the groups act what is being said.
 - Masago and Takehiko ride a horse passing by the grove (represented by a drawing of trees on the blackboard).
 - The couple is happy and contented with each other until one day they met a mysterious man, Tajomaru.
 - Masago and Tajomaru falls in love with each other at first sight.
 - Tajomaru offers to lead them to a shortcut.
 - The couple agrees.
 - Tajomaru leads Takehiko towards the grove and tells him there is a treasure there.
 - Masago stays behind as the two men go deep into the grove.
 - Tajomaru ties Takehiko to the cedar tree.
 - Masago decides to follow the two later.
 - Masago sees her husband tied and appears confused. She runs away. shouting, 'You're not the right guy for me', addressing her husband.
 - Tajomaru unbounds Takehiko and follows Masago.
 - Masago tells Takehiko: 'I don't like my husband, I like you.'
 - Masago uses three of Tajomaru's arrows to keep her hair in place.
 - After Masago and Tajomaru had run away together, Takehiko commits suicide because of shame and defeat, using the sword dropped by Masago.

Group 3's story: Takehiko killed himself out of jealousy of his wife's Masago and Tajomaru's love affair.

- *Scene 1:* ((The following scene was acted the in one continuous sequence.))
 - Masago's mother arranges the marriage of Masago to Takehiko.
 - Masago accepts her mother's decision.
 - Masago and Takehiko get married.
 - Takehiko and Masago travel to another town one day.
 - Tajomaru catches sight of Masago's face when her headdress covering her face was blown away. He becomes attracted to her.
 - Tajomaru makes up his mind to follow the couple.
 - Tajomaru tells the couple to follow him to the grove because he will lead them to a treasure.
 - Takehiko follows Tajomaru into the grove while Masago stays behind.
 - Tajomaru starts a fight with Takehiko.
 - During the fight, Takehiko falls and Tajomaru seizes that opportunity to tie him up.
 - Masago, meanwhile, follows the two men.
 - Upon seeing her husband tied, Masago draws her small sword and aims it at Tajomaru.
 - Tajomaru dodges and strikes the sword away from Masago.
 - Tajomaru violates Masago.

- Takehiko threatens to kill Tajomaru.
 - Tajomaru comforts Masago.
- *Scene 2:* ((At this point, a female group member walked across the room showing a piece of paper to the audience.)) On the paper was written the word 'Flashback' while the narrator said:

Tajomaru and Masago had an affair even before Takehiko entered Masago's life. Masago's mother didn't know about this because she didn't want to go against her mother. She decided to break up with Tajomaru. (CO4-E)
 - *Scene 3:* ((The audience was again directed to the present scene.)) Masago and Tajomaru were seen talking to each other while the narrator stated:

Takehiko became confused because his wife was still talking to the man despite being violated. He thought she was in love with him because of the sparkle in her eyes and glowing face while talking to the man. (CO4-E)
 - *Scene 4:* ((The following scenarios were again enacted continuously while the narrators describe to the audience what was happening.))
 - Masago instructs Tajomaru to kill her husband since she cannot marry him as long as her husband was still alive.
 - Masago goes away.
 - Tajomaru unties Takehiko and the two men fight.
 - Takehiko says to Tajomaru with emotion: 'You violated my wife!'
 - Tajomaru strikes Takehiko with the sword.
 - Tajomaru takes Takehiko's bows and arrows and leaves the dying man alone and followed Masago.
 - As he lays dying, Takehiko sees the small sword left by Masago, takes it and stabs himself wanting to die with honor.
 - Masago goes back to the grove and removes the sword from Takehiko's breast.
 - Tajomaru sees the horse but not Masago.
 - A policeman sees Tajomaru, who escapes.
 - Woodcutter sees the body and finds a robe and a comb in the crime scene.

Appendix M: Introduction to Literary Criticism Subject Syllabus

Department of Literature and Languages Studies
College of Arts and Sciences

COURSE INFORMATION

Course Code : Lit M490 – Introduction to Literary Criticism
Credit/No. of units : 3 units (3 hours lecture)
Duration/Term : 2nd Semester, SY 2012-2013
Instructor :

Rationale:

Literary criticism develops deeper values through linking literature to personal life, social justice, understanding and respect for the culture of other people, and love of own culture. Furthermore, use of literary theories in the criticism of literature is a way towards a deeper understanding and appreciation of culture.

As a university which seeks to promote deeper values and valorize culture, offers literary criticism.

Course Description:

This course is a study and application of contemporary Filipino and foreign literary theories in the criticism of literature and culture. It equips the students with research competence and critical ability for the understanding and appreciation of literature and culture, promotion of social justice and development of deeper Christian values.

Course Objectives:

1. Develop deeper values through literary criticism that links literature to personal life, social justice, understanding and respect for the culture of other people, and love of own culture.
2. Apply Filipino and Foreign literary and cultural theories in the criticism of selected samples of literature.
3. Write and defend orally a paper criticizing literature and culture.

Specific Objectives	Topics/Content
I. Discuss the different rules and regulations to be followed in the class for the rest of the semester. Introduce one another to establish rapport.	<ul style="list-style-type: none"> • Orientation / Presentation of rules and regulations / Discussion of the course content.
II. Review of Literary Theories	
<ul style="list-style-type: none"> • Summarize and apply in the criticism of selected literary pieces the key ideas in major paradigms in literary theory: Humanism, formalism, Marxism, feminism, deconstruction, and postcolonialism. • Outline the historical developments and power relations in culture that constructed major literary theories in the twentieth century. Discuss the role of literary theory in the development of students as rational, social, and spiritual beings. • Analyze the strengths and weaknesses of Pre-critical Response and Traditional Criticism. Comment on the function of ideology in the unconscious mind of the pre-critical reader and traditional critic. • Discover the difference between traditional criticism focusing on a single meaning of a literary text and critical literacy which allows students to unveil multiple meanings of multi-modal texts. • Apply the theories of Critical Literacy, Deconstruction, and Feminism to analyze literature, society, culture, and personal experiences • Relate the theory of Critical literacy to the theory of Deconstruction by Jacques Derrida and the theory of Ideology by Terry Eagleton. • Appropriately ideas form Feminism, Theories of Ideology and Deconstruction to analyze and deepen social and religious values. • To review critical and scholarly papers on Literature • To write a paper criticizing samples of Literature using multiple theories. 	<ul style="list-style-type: none"> • Summarizing the key ideas in major literary theories and applying them in the criticism of literature and culture. • Research in International Refereed Journals • History, Power Relations in Culture, Construction of Literary Theories, Conflicting Ideas in Literary Theory, The Function of Theory in the Intellectual, Social, and Spiritual Development of Individuals. • The Process of Pre-critical Response and Traditional Criticism, The Function of Ideology in the Unconscious mind of the reader. • The Theories of Critical Literacy, Deconstruction, Ideology and Feminism • Gender Theories, Neo-Marxism, Postcolonial, and Minority Discourse Theories • Choosing a Research Topic in Literature <ol style="list-style-type: none"> A. Books and Journal Articles on Literature and Culture B. Transcripts and Documentary Films from researches of Oral Literature and Culture • Library and Internet Research: A Survey and Critique of Studies Related to the Research Topic. • Appropriation of Literary Theories in the criticism of literature

Appendix N: Resources for Dan's First Module

Appendix N1 – SEAJE framework in critical analysis of texts

There are only seven students in the class. Each one of you will be given 20 minutes for a lecture with power point presentation. The topic is "Using Critical Literacy and the Seaje Method to Criticize Piggy Book by Brown Sterne".

As we have discussed in the class the meaning of SEAJE plus the rubrics for scoring is detailed below.

S = summary of ideas in few sentences (10 points)

E= elaboration (10 points)

A = application of the ideas or theory in the following:

1. analysis of literature (10 points)
2. Reflection on personal experiences (10 points)
3. Criticism of contemporary social issues (10 points)

J= Judgment evaluating the strengths and weaknesses of the literary piece being discussed (10 points)

E= Extension or relating the main ideas to multiple other theories (10 points)

Below is the rubrics for 10 points.

10 points

Original and deep ideas

Clear and persuasive expression

Detailed evidences to support arguments

9 points

Valid ideas (But lacking originality and depth)

Clear and persuasive expression

Detailed evidences to support arguments

8 points

Valid ideas (But lacking originality and depth)

Clear and persuasive expression

Evidences to support arguments (But few details are missing)

7 points

Valid ideas (But lacking originality and depth)

Clear and persuasive expression

Evidences to support arguments (But some details are missing)

6 points

Valid ideas (But lacking originality)

The expression needs improvement

Evidences to support arguments

(But some details are missing)

5 points

Ideas are either invalid or vague

Appendix O – Resources for Dan's Second Module

Appendix O1 – An English translation of the oral literature, *Sa Tulay na Semento*

At the Concrete Bridge

Ramon Lee

Before I begin this story, please forgive me if you do not find this story worth your time. Now, I shall begin.

It was deep into the night when I left the movie theatre and walked home. The full moon was shining brightly in the sky. Stars surrounded the moon as though keeping it from hiding behind the white clouds.

While walking, I heard the dogs' loud barking, the frogs' croaking but later, the sounds subsided to a mere murmur.

I walked fast oblivious to the sounds around me. When I passed by the concrete bridge and looked back over my shoulder--perhaps you would not believe me when I tell you what I saw--but on the concrete bridge, there was a cat smoking, with its hinds legs crossed. Upon seeing that cat, I blinked and pinched myself thinking that my eyes must have been playing tricks on me.

When I opened my eyes, however, the cat was still there in the same position, looking at the full moon.

When I realised that it was real, the hairs on my skin stood up. I ran as fast as I could, saying to myself like a madman, "Run fast, my feet, for that monster or demon might catch me."

I ran and ran, turning at every corner. I even thought that I was flying because I could not feel my feet touch the ground. Imagine my surprise when every time I turned a corner and looked back, the cat would still be there.

Believing that the supernatural being was trying to make me lose my way, I turned my shirt inside out and ran so fast, not minding the posts I bumped into along the way.

It was such a relief when I reached a place where I recognised people I knew standing by a lamppost. I begged them to take me home for I cannot move any further out of exhaustion. They asked me what was wrong and I told them about my experience that night. No one believed my story but they nevertheless took pity on me and brought me home.

The next morning, I thought that it was indeed likely that no one would believe my story because even I myself could not believe it, until I saw the blisters on my feet.

I now end this story but I would not insist that you believe it. However, if you wish to see the scars on my feet, I am sorry but I cannot show you; my feet stink.

This I say, however: I really did see a cat with its legs crossed. So you better watch out. When you go home at night on a full moon and you cross that concrete bridge, you might also see that cat, sitting in that same position.

Appendix P – Sample Coding for Inductive Data Analysis

Beth's inhibitor to critical literacy:

1) Assumes that meaning is universal and inherent in texts

Source code: SS1-B

... and I told them that I won't be too objective in my grading because I know that they can have different interpretation although I know the interpretation because we have discussed that particular poem several times, even in high school, so I know the interpretation and every now and then I'm surprised that there are a lot of other interpretations that are coming out. But I consider how they—I try to relate them to the best them I could. I try to understand how—what could be in the minds of the students while they were thinking about the interpretation. So I try actually to be very much open. I give them credit for that but lesser than the responses of those which are nearer the response that I understood to be the closest.

[...]

For example, I think a very valid example would be if they were able to read a text that is supposed to teach them a lesson or it's supposed to inspire them in some way then when I ask for an insight, they actually have a response which is corresponding to the objectives I have set.

[...]

A majority of my students are able to appreciate and comprehend the text. But there are also some who find it difficult to give the required response.

Source code: AL1-G

I try as much as possible to follow the objectives and make sure that the students are really understanding what I'm doing in front. I need to know if their responses are aligned with the expected responses.

[...]

[Those questions] --it limits their concepts of understanding in general. Meaning, if they don't get the answer required, there seems to be an expected answer with those kinds of questions. If you don't get the answers, you might get the idea that you don't know how to read the text, so their concept of reading might actually be affected.

Source code: AL2-G

Although I think the intention was to show us the situation of the President, but given this image, I think I'm not certain about the audience's reaction.

Source code: AL3-G

Because for example in the--one particular--two groups were assigned to write a narrative based on the lyrics of a song and that song was actually about premarital sex and through crit--they were supposed to use their critical thinking so as to unearth that embedded meaning

Source code: AL5-B

I think their notion is that when they ask a question the teacher's expecting a response, an exact answer. So if they're not sure so better be silent so I won't displease my teacher.

Appendix Q – Sample Coding for Deductive Data Analysis

What forms of access does Dan give to his students?

Access to his published papers

Source code: AL1-D

Actually, okay, one by one. So first, I was able to do some research projects focusing on oral literature of Bikol and I was able to present papers on several international conferences and I was able to publish some of the papers also and these [papers] were given to students for analysis, for study

Source code: CO2-D

We'll talk about the details when I give you my paper ((addressing his students))

Source code: AL4-D

So what I will do is to I will be presenting the paper with the PowerPoint presentation. The same presentation that we did in Bali, Indonesia in 2007.

Access to oral literature

Source code: AL1-D

I said that my usual examples are literary pieces that they got from the field of a literature particularly the narrative tradition. For example, I select a story and I give the title.

[...]

Okay, I select generally literary pieces [from this region] but primarily oral literatures of [this region] because it is actually an action influenced by being a critical reader of doing research in an unexplored area so aside from—okay, the first reason is that the oral literature of [this region] is marginalised in the academe so, not published yet and we have very few examples, not criticised in in-depth manner using theories, so that's my contribution to knowledge also. And another thing is that when we look at the oral literature of [this region], the study will be connected to the study of different cultural traits and historical events in [this region] that are still unknown in the academe.

Access to academic discourse

Source code: CO1-D

((addressing his students)) Now you could have given more elaboration. For example the idea of aporia is from the deconstruction theory of Jacques Derrida. And it is also coming from my paper on the discussion published in my book.

Source code: CO2-D

Well uh for the researches, I think more citations could have been included... But well, did you ((addresses Jenny)) cite the source for the Vagina Monologue? Well oral presentations should give citations for all the references.

Appendix R – Sample Data Display for Cross-Comparative Data Analyses

Teachers' Understanding of Critical Literacy			
	<i>Beth</i>	<i>Elaine</i>	<i>Dan</i>
Applicability of critical literacy for students	Academically high-achieving students (AL1-G; AL3-G; AL5-B)	Mature and bright students (AL1-G; AL3-G; AL5-E)	Mature and above-average students (SS1-D; AL3-G; AL5-D)
Applicability of critical literacy for subjects	Critical literacy is appropriate for teaching most subjects, especially grammar and literature (AL5-B)	Critical literacy is appropriate for teaching literature and research subjects but not <i>English for Academic Purposes</i> classes (AL5-D)	Critical literacy is appropriate for teaching literature. Critical design is not appropriate for a <i>Literary Criticism</i> class (AL4-D)
Definition of critical literacy	Equates critical literacy with critical thinking (CO1-B; CO2-B; CO3-B; CO4-B; AL3-G; AL5-B)	Equates critical literacy with critical thinking (CO1-E; CO2-E; CO3-E; AL3-G; AL5-B)	Equates critical literacy with deconstruction of power relations (CO1-D; CO2-D; CO3-D; AL3-D; AL4-D; AL5-D)
Approaches to critical literacy pedagogy	Exploring multiple perspectives (CO4-B)	Exploring multiple perspectives (CO1-E; CO3-E)	Exploring multiple perspectives (CO1-D; CO2-D)
	“Going beyond what meets the eye” (AL3-B)	“Going beyond what is offered” (AL5-E)	“Going beyond the boundaries of tradition” (AL4-D; CO3-D; AL5-D)
	Focus on genre structures (CO1-B; CO2-B; CO3-B; CO4-B)	Focus on genre structures (CO2-E; CO3-E; CO4-E)	Focus on modelling critical analytic lens (SS1-D; CO3-D; AL3-G)
	Making personal connections with texts (SS1-B; CO1-B; CO2-B; CO4-B)	Making personal connections with texts (SS1-E; CO1-E)	Making personal and cultural connections with texts (SS1-D; CO1-D; CO2-D; CO3-D)
	Analysing authorial intention (CO1-B; CO3-B; AL5-B)	Inferring implied meanings (AL3-E; CO1-E; CO3-E; CO4-E)	Challenging representations (CO1-D; CO2-D; CO3-D)
	Selecting multimodal texts as springboards to lessons on genre structures (AL3-B; AL3-G)	Selecting multimodal texts as interest-generating activity (AL3-E; AL5-E)	Selecting texts that reflect power struggle (AL3-D; AL4-D; AL5-D)